

**ARTS-BASED GUIDANCE INTERVENTION
FOR ENHANCEMENT OF EMPATHY, LOCUS OF CONTROL, AND
PREVENTION OF VIOLENCE**

By

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**A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

UNIVERSITY OF FLORIDA

2001

Dedicated to my Mom who has lived a life of unconditional love and caring.

Edna Lutz Poling 3/21/13-

ACKNOWLEDGMENTS

Sincere thanks are extended to Dr. Robert Myrick for serving as chairman of my committee. As an educator and mentor, his professional advice and personal encouragement have been a tremendous influence in my life and work and are greatly appreciated. Thanks and appreciation are also given to Dr. David Miller who was consistently kind and patient with my right brain blocks during the process of statistical analysis. In addition, I would like to acknowledge committee members Dr. Larry Loesch and Dr. Joe Wittmer for their support. I feel humbled and grateful to have had such tremendous teaching from these pillars in the profession.

To Dr. Merle Flannery, the professor who first encouraged me to pursue a doctorate degree, I extend admiration, gratitude, love, and great appreciation. Dr. Flannery's teachings and phenomenal manner of seeing the world will always be with me.

Special thanks are given to the art teachers who delivered this art-based counseling intervention. The study could not have been achieved without the sacrifice of their time and effort. Especially notable is the courage of Lisa Hudson who stood before her school board to defend the importance of the study when opposition arose.

Heart-felt gratitude is extended (a) to my husband and friend, Charles, for his love, support, encouragement to reach my dreams, and the wonderful massages after many weary hours of work; (b) to my sons T.L. Shane, and Shad Latson, and

Elliott Skye, for my greatest joys and the challenges of motherhood that have deepened my passion for life-long learning; (c) to my mom who has always been my hero and example of strength, dignity, and grace; (d) to my daughter-in-law Kristie for the tender care she extends to my mother, for her friendship, love, data entry; and typing expertise; (e) to my granddaughters Kyra, Zion, and Kamiya who light up my life; (f) and lastly and most importantly to my Lord and Savior Jesus Christ who is the perfect example of empathic understanding and who gives my life purpose and meaning.

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Abstract of Dissertation
Presented to the Graduate School of the University of Florida
in Partial Fulfillment of the Requirements for the
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December 2001

Chairman: Dr. Robert Myrick
Major Department: Counselor Education

A teacher-facilitated large group guidance intervention for high school art students was evaluated for its effects on locus of control (Children's Nowicki-Strickland Internal External Locus of Control Scale), risk of violence (The Risk of Eruptive Violence Scale), and levels of emotional empathy (The Balanced Emotional Empathy Scale). The intervention was delivered by four art teachers to multi-grade level art students in four North Central Florida public high schools.

A pretest-posttest nonequivalent control group design was used. Intact art classes were randomly assigned to experimental or control conditions to assess the effects of the dependent variables. The assignment resulted in 78 students in the test groups and 75 in the control groups.

Six guidance sessions were delivered to the treatment groups within a single grading period. The unit was developed with literature and art activities that centered on awareness of empathic feelings and on perceptions of control related to management of anger and violence. Control groups maintained normal classroom routine.

A mixed model analysis of covariance (ANCOVA) was conducted on the locus of control scores, risk of violence scores, and emotional empathy scores, to determine significant treatment or interaction effects. Treatment effect was obtained on the measure of locus of control at .05 level of significance. Both males and females in treatment had lower posttest means (males $M=13.21$; females $M=12.29$) than their counterparts in control (males $M=15.50$; females $M=12.82$). Lower scores indicated a movement toward internal locus of control. No significant treatment or interaction effects were found during the ANCOVA analysis of the REV or the BEES.

Other findings collected during the experiential process for each session suggested treatment effectiveness. Written and graphic arts data showed that students were affected by the content of the counseling intervention.

This type of intervention may be an important vehicle for a synergistic and parsimonious relationship between guidance and art education. The arts-based intervention may have the potential to ignite the imagination, strengthen schemata for alternative choices, develop empathic awareness, and instill the capacity to care. These benefits in turn may impact locus of control and may promote socially acceptable violence-free behavior.

CHAPTER 1 INTRODUCTION

An increase in school violence has raised the issue of empathic understanding and teaching children to care as one of the most interesting and difficult questions in education today (Barrow, 1975; DeRoche & Williams, 1998; Siccone & Lopez, 2000). Complex environmental, social, personal, and educational issues stuff the emotional baggage that is hauled into the classroom by the increasingly diverse student population (Keys, Bemak, & Lockhart, 1998). Widespread concerns about angry and aggressive student behaviors produce reactive strategies that often overlook social contexts that foster the perpetration of violence. The shootings at Columbine High School have triggered awareness of a reality that could happen in any school, making it important to assess warning signs and to advocate effective strategies for preventing the manifestation of violence (Daniels, Arrendondo, & D'Andrea, 1999).

America's youth are burdened by conditions of racism, poverty, unemployment, neglect, crime, alcohol and drug abuse, and negative peer pressure. Confronted with these conditions, many students internalize deep anger, accompanied by feelings of hopelessness and frustration, rendering them ready to react in potentially dangerous ways (Ascher, 2000). To exacerbate an alarmingly negative trend, the media glorifies violence and does little to sensitize youth to human pain resulting from negative conditions.

Many individuals feel that they lack control over the outcomes of their lives and they blame forces outside themselves. Externalized in their locus of control, a somewhat

desensitized generation of students is at risk for initiating acts of violence, intolerance and crimes of hate.

Violence takes the form of bullying, intimidation, taunts, anger, and physical aggression stemming from prejudice because of race, religion, gender, ethnicity, and sexual orientation or disability (Siccone & Lopez, 2000). Although the potential for violence impacts every student, public education in recent years has lost its power to pass on core moral values to children that address these issues. The teacher's role has become the role of one who delivers a value-free exchange of information and skills (DeRoche & Williams, 1998). With current emphasis on test scores, technology, and the preoccupation with cognitive processes, ways of knowing have been separated from ways of caring (Bruner, 1986; Noddings, 1992).

In response to these conditions, there has been a shift in advocacy toward educational research in the affective domain. Traditionally, the arts and developmental guidance have provided a caring connection that addresses both cognitive and affective functioning of the individual. Both the visual arts and developmental guidance give students a powerful avenue for exploring their worlds, getting to know themselves and others, and for becoming more highly functioning human beings (Myrick, 1993; Willis & Schubert, 1991).

Large group developmental guidance is one type of counselor intervention in schools that blends the cognitive-affective realms of learning. Prevention, social skills, and understanding the relationship of feelings, thoughts, and behaviors are common goals of the large group guidance interventions (Faust, 1968). Through the partnership of the two curricular areas of art and guidance, the question of viable character and affective

education can be considered. Both art and guidance share the goal of understanding the social, intellectual, emotional, psychological, and creative needs of the student (American School Counselor Association, 1979; Lowenfeld, 1957), in order to assist the development process of individuals in all areas.

The development of critical intelligence and the nurture of the human capacity to care are the focus of recent educational research (Clark & Jenson, 1997; Stout, 1999). Framed as an arts-based developmental guidance unit with the teacher as facilitator (Wittmer & Myrick, 1989), a cognitive-affective intervention, *Walk a Mile in My Shoes*, was delivered in a classroom where communal deliberation was the method and critical awareness and mutual understanding were the goals.

The arts are a universal language by which humans define themselves. According to Stout (1999), "the arts have the capacity to draw together students' thoughts and feelings, turning them toward the imaginative exploration of the wide world of human experience" (p. 23). Nucho (1987) concurs with the process of becoming aware through the arts, which offer the opportunity to decode one's personal imagery, understand the feelings of others, and assist in the integration of new experiences. Art processes empower one to discern new avenues for behavior.

Exposure to emotionally arousing stimuli through teacher-facilitated developmental guidance can create the opportunity to assist change in beliefs and feelings that lead to changes in behavior. Vicarious experience through exposure to misfortune, deprivation, or distress of others has the capacity to increase empathic responses (Barnett, Howard, Melton, & Dino, 1982). Passion, often born out of adversity or the inability to explain the realities of life, brings humans to explore and experience the arts

that serve as ways to record and react to impressions of the world. By incorporating literature and works of visual art that have emotionally arousing stimuli, art educators as facilitators in a developmental guidance format can encourage students to consider the realities of others and to see similarities in their own personal issues and needs. These stimuli can provide a basis for eliciting discussion about perceptions, feelings, and behaviors and linking those perceptions to future actions.

Purpose of the Study

The purpose of this study was to investigate the effects of an arts-based large group guidance unit on personal control, risk of initiating violence, and the emotional empathy of high school students. More specifically, art teachers in north Florida delivered the intervention to students enrolled in high school art education classes. The unit consisted of literature, art activities, and discussions that focussed on psychological variables related to reducing teenage violence. An experimental design using pre- and postmeasures was used to test differences between experimental and control groups.

Need for the Study

Youth violence in schools is rising and permeates every segment of our society. Especially alarming is the availability of weapons and guns to youth. Indeed, growing numbers of students are bringing guns to schools each day (Center to Prevent Handgun Violence, 1990; Stephens, 1994). In 1992, 10% of all high school seniors reported that they did not feel safe at school while 23% of all seniors reported fights between different racial and ethnic groups (U.S. Department of Education, Digest of Education Statistics, 1999). Students ages 12 through 18 were victims of nearly 255,000 nonfatal incidents of violent crime at school (U.S. Department of Education, 1998). Violence also impacts teachers who were victims of 1,581,000 nonfatal crimes at school between 1992 and

1996 that included theft, rape, sexual assault, robbery, and aggravated and simple assault (U.S. Department of Education, 1998). During every hour of every school day, 900 teachers are threatened; and 2,000 students and 40 teachers become victims of violence (Stone, 1994).

Although the sources of violence are deep and long-standing, many education professionals attribute school violence to conditions outside of the classroom (Stephens, 1994). Among those exacerbating conditions are the breakdown of the family, poor parenting practices, violent role models, and celebration of violence in the media (Bender & Bruno, 1990; Met Life, 1994). Negative peer pressure both in and out of school contributes to violence (Toby, 1994), as do drug and alcohol abuse (U.S. Department of Justice, 1991), and racism or bias in the form of hate crimes (McCormick, 1999). In addition, 18.9% of all children live in poverty (U.S. Department of Commerce, Bureau of the Census, 1998). These conditions engender emotional issues that potentially contribute to the perception of loss of personal control and risk of initiated violence.

The answers to these problems are not simple. It has been argued that the development of awareness of one's own emotional states and the ability to discern and interpret the emotional states of others leads to increased empathy. Increased empathy correlates positively with emotional competence and social competence (Saarni, 1990). These qualities in turn produce constructive coping that results in low levels of problem behavior and low aggression as reported by teachers, peers, and mothers (Eisenberg, Fabes, Murphy, Karbon, Smith, & Maszk, 1996).

Individuals who experience more success in coping with stressful situations are those who generally believe that they are in control of the events of their lives. They

have an internal locus of control orientation (Krause, 1987). In addition, this belief in the capacity to control or master events in one's life, empowers the individual with the capability to evaluate potentially threatening situations and the capacity to solve problems that might cause the stressful encounter (Folkman, 1984, Lazarus & Folkman, 1984).

Greater risk of initiating violence is generally associated with a more negative outlook on life (Mehrabian, 1997). Some individuals are unable to cope with stress engendered by oppressive family and social conditions of their lives and turn to violent behavior in attempt to cope with stress (Chandler, 1985; Herzfeld & Powell, 1986). These individuals usually attribute the outcomes of the events in their lives to conditions outside of their control such as fate, luck, or powerful others.

Most school guidance counselors are trained to address issues of aggression and violence through individual, small group, and classroom guidance interventions. Conflict resolution, mediation, dispute resolution, stress inoculation, and anger management are all programs designed to diffuse potentially violent situations (Skovholt, Coggnetta, Ye, & King, 1997). Although these programs are successful preventive strategies, the reality is that the average high school counselor has between 350 and 530 students to serve. Those services are further limited by noncounseling role requirements (Hardesty & Dillard, 1994; Napierkowski & Parsons, 1995). According to ACA guidelines, schools should have one counselor for every 250 students (American Counseling Association, 2000). Counselors cannot possibly address the personal issues of the entire school population.

High school art teachers are in a position to provide support for violence intervention programs. Art educators who use a Disciplined Based Art Education (Clark,

1991) curriculum, teach their students to identify emotional and feeling states as well as artist intentionality in the process of aesthetic criticism and judgment of works of art. There are therapeutic aspects of art education as skilled art educators nurture students' feelings of competence in a broadly beneficial way through the processes of recognition, appreciation, and production of art (Wilson & Rubin, 1997). Art teachers employ similarities between creative and therapeutic modalities as students are encouraged to explore both the affective and cognitive processes involved in judging work of other artists as well as being able to bring concrete representation to their own thoughts and feelings through the production of visual art.

High school art teachers trained as facilitators can link and extend the activity process by encouraging a heightened awareness of one's own emotional and cognitive states as well as an empathic awareness of the personal and social conditions of others as experienced vicariously through visual and written art forms. The question that remains, however, is whether providing this direct service through a cognitive-affective large classroom guidance intervention can increase empathy, affect internal locus of control, and improve student behavior by reducing initiated violence.

School counseling literature has yielded little or no direct evidence to support such a claim although the use of art in counseling for individuals with behavior problems has been used in many settings (Alexander, 1990; Cheatham & Powell, 1986; Geldard & Geldard, 1999; Gerber, 1994; Hill & Tollerud, 1996; Kramer, 1993; Unsworth, 1990).

Current education literature advocates comprehensive character or moral education that promotes empathy and caring as an antidote to aggression and violence

(DeRoche & Williams, 1998; Ingall, 1997; Katz, Noddings, & Strike, 1999; Kirschenbaum, 1999; Noddings, 1992; Miller, 2000; Siccone & Lopez, 2000). Art Education literature concurs with the concept that consciousness must be raised in order for social change to take place (Albers, 1999; Bolin, 1999; Rettig & Rettig, 1999; Stout, 1999; Unsworth, 1990). However, no evidence exists of any outcome study that shows the effectiveness of a large group classroom guidance intervention facilitated by art teachers. There is a need to conduct a formal evaluation of art teacher-facilitated guidance interventions designed to increase empathy and internal locus of control and lessen the risk of initiated violence.

Theoretical Perspective

Framed as a developmental guidance unit (Myrick, 1993), this study was driven by the theory that the unit should enhance the personal, social, vocational, and academic growth of the individual. All of those areas are affected by the individual's ability to have an empathic understanding of others and ability to interact effectively in a world of relationships.

As an arts-based intervention, this study was also influenced by the developmental theories of Victor Lowenfeld (1957) in the areas of creative and mental growth. Lowenfeld embraces the notion that education is largely responsible for attitudes and actions that are linked to behaviors. Lowenfeld (1957) wrote:

If we lead a rich life it is education which has sensitized us for it; if we live in a spirit of cooperation, it is education which has in early years recognized the need for it and thus planted the seed in us; if we live in peace with ourselves, it is education which recognized spiritual harmony as one of the greatest contributors to life; if we, however, live in discord with ourselves, it is also education which has neglected to emphasize emotional growth, the ability to adjust to new situations, and thus help us solve our difficulties in life. (p. 1-2)

Emotion and the individual's capacity to experience emotional empathy for others influences the student's personal, vocational, social, and academic growth, because all of these areas are contingent on the individual's ability to successfully negotiate interpersonal relationships.

Emotion plays a critical role in cognitive learning and personality development. Training in interpersonal and empathic responding can help individuals recognize different emotive states in themselves and others and can help individuals respond to others positively, rather than in angry acting-out behaviors that can result in violence (Cohen & Strayer, 1996; Eisenberg, Fabes, Murphy et al., 1996; Miller & Eisenberg, 1988). Large group guidance framed as an arts-based cognitive-affective intervention, can provide the emotionally charged learning experiences that tend to increase empathic feelings, increase positive responses to others, and help facilitate change in thinking, feelings, and behaviors.

Art is a bridge that joins the creative and integrative capacities of the psyche and helps contain emotion. This imaginative capacity allows the individual to experience empathy with different points of view while decentering self and coming face to face with the condition of others (Greene, 1995). Emotion is held within the process and within the artwork, providing the individual with a means to reframe and reconsider alternate ways of knowing, which can lead to change of thinking and behaving (Moon, 1994).

Individuals tend to learn more easily and retain what is learned when it is framed in an emotional context (Goleman, 1995; Sylwester, 1995). Affective art is a personal experience that focuses on experience, emotion, and thoughts of the individual,

incorporating at least six of the seven types of human intelligence described by Howard Gardner (1993) in his Theory of Multiple Intelligences. Research shows that “experience, particularly in childhood, sculpts the brain” (Goleman, 1995, p. 224). Neural branching occurs when significant brain work is done that creates synapses between nerve cells, which is analogous to building muscle through physical exercise (Cardellicchio & Field, 1997). This neural branching allows neural network connections to shift about throughout life as conditions change and challenges emerge. Environmental challenge and interactivity are important components in the mental activity that nurtures synaptic plasticity. The use of emotion, experience, and learning enhances the brain’s construction and ability to make cognitive shifts (Abbott, 1997; Kotulak, 1996; Sylwester, 1995). Wittmer and Myrick (1989) stated that “regardless of subject matter or curriculum, the most fundamental psychological basis for learning occurs when a student is emotionally involved” (p.17).

Arts-based guidance interventions serve as ways we react to, share, and record our impressions of the world. Involvement in the arts teaches divergent thinking and encourage students to discover different answers rather than rote responses. The aesthetic experience of literature and visual arts linked with facilitative guidance is an opportunity for students to live vicariously new experiences that have the potential to increase empathy. Through experiential activity they become embedded in the task and “learn from the inside out rather than the outside in. Such figuring out requires critical thinking, analysis, and judgment; students tend to stay on task because they are creating their own world, not replicating someone else’s” (Fowler, 2000, p.2).

Rettig and Rettig (1999) suggested that in addition to the use of real-life emotional contexts to enhance learning, the use of different senses, promotion of student self-direction, support of social learning, and encouragement of pattern finding can each optimize the growth of the brain in terms of learning and experiences. Large group cognitive-affective guidance interventions delivered by art educators who use literature and works of art to stimulate empathic response, expand insight through student participation in art processes. The process engages students in hearing (the literature), seeing (the work of art), and touching and smelling (the art medium). The senses are explored vicariously in both the literary and visual arts media that paint a sensuous portrait of the experience of another human being.

Student self-direction enhances the learning experience when the student is given the opportunity to tell his or her own story after the social group learning has taken place by discussion of the story of the writer and the artist. The student extracts meaning from the group discussion and projects personal meaning into his or her own visual or written art form. Meaning is enhanced further by the teacher as facilitator who helps the student verbalize by linking and extending the activity process (Myrick, 1993). Insight is developed that appeals to both intellect and imagination by applying it to present and past experiences. Students begin to see a pattern of connections between and among individuals and societies through works produced by self and others. "The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing" (Fowler, 2000, p.1).

These multi-sensory activities agree with the work of Howard Gardner (1993) and his theory of Multiple Intelligences. Experiences stored in several interrelated memory

networks have the power to optimize learning and to enhance the intellectual and emotional growth of the individual. With these cognitive-affective activities, students can begin to see that the experiences of others could possibly become their own and be moved toward response. "When we see the other's reality as a possibility for us, we must act to eliminate the intolerable, to reduce the pain, to fill the need, to actualize the dream" (Noddings, 1984, p. 14). In other words, experiential activity can promote the capacity to care.

The arts enhance the potential for empathy by expanding the capacity to think in the abstract and to imagine something better. Interconnectedness is brought about by the realization of shared emotional experiences. Through emotional and sensory-laden learning experiences, individuals find a sense of belonging to family, society, and culture. The arts increase the potential for fulfillment of the human need for defining self. "Empathy for others factors into understanding yourself and feeling connected to your own kind and the broader your empathy is the greater your ability to interact with people from more diverse backgrounds. The arts are about, for, and by all of us" (Taylor, 1999, p. 10).

An arts-based large group guidance unit provides one approach to support student need for understanding self and others. It is a theoretical approach that promotes understanding through experiential activity that can impact learning and enhance social skills needed to be successful in the school and social environment. A cognitive-affective approach emphasizes the examination and possible modification of thoughts, beliefs, and/or expectations about self and others. "Study of the arts encourages a suppleness of mind,

a toleration for ambiguity, a taste for nuance, and the ability to make trade-offs among alternative courses of action” (Springfield, 2000, p. 7-A).

Internal locus of control is a phenomenon sometimes considered in relationship to dispositional and situational empathy. Based on Rotter’s theory (1966), a locus of control orientation is a belief about whether the outcomes of our actions are contingent on what we do (internal control orientation) or on events outside our personal control (external control orientation). Perceived locus of control influences our motivation, expectations, risk-taking, and the outcome of our behaviors. Self-regulation is an attribute of those with an internal locus of control. An individual with internal locus of control perceives self as responsible for outcomes in his or her life, while the individual with external locus of control most often blames society, luck, or some other force beyond his or her control for personal successes and failures.

It is argued that people who tend to empathize with another’s pain or distress are likely to refrain from or cease aggression because of the emotional discomfort induced by their vicarious response to the victim’s emotional reactions (Eisenberg, 2000; Feshback, 1978). Whether or not an arts-based large group guidance intervention can increase empathy and create a shift in locus of control continues to be evaluated.

Research Questions

- Will students’ perception of their locus of control change after they complete the arts-based guidance unit?
- Will students’ risk of initiating violence change after completion of the arts-based guidance unit?
- Will high school art students who participate in an arts-based guidance unit have greater capacity for emotional empathy?
- Do the students respond differently to the arts-based guidance unit according to gender?

Definition of Terms

Affective art. An experiential process that focuses experience, emotion, and self. It helps the individual recognize feelings that are being experienced while achieving insight into feelings, thoughts, and behaviors through concentrated awareness. Affective art processes combine the creative and integrative capacity of the psyche (Furrer, 1982; Robbins & Sibley, 1976).

Cognitive. Cognitive aspects of an intervention are those processes that bring about knowledge as individuals increasingly come to understand themselves and others and gain different perspectives on their own motives and behaviors (Corsini & Wedding, 1995).

Empathy. The state of empathy or the ability to be empathic, is to perceive the internal frame of reference (emotional components and meanings) of another person as if one were that person but without losing the “as if” condition, retaining one’s own identity (Rogers, 1980).

External locus of control. The perception or belief that a person’s reinforcement is under the control of others and outcomes of events in one’s life are caused by forces such as luck or chance and lie beyond one’s control (Krause, 1987; Rotter, 1990). Individuals who tend to favor this belief are referred to as externals.

Internal locus of control. The belief that a person has the ability to control outcomes of events in life through effort, behavior, or personal characteristics such as ability (Rotter, 1990). Individuals who tend to favor this belief are referred to as internals.

Large group guidance. A counselor-led or facilitator-led intervention with more than 10 students in a group. It is structured and exploratory and focuses on the

developmental needs of the students. Ideas, attitudes, feelings, beliefs, and behaviors are explored. Prevention is a common goal for large group interventions (Myrick, 1993).

Locus of control. The degree to which the individual believes he or she is able to influence the outcome of a situation (Rotter, 1990).

Teacher-facilitator. An individual who provides a positive, secure, and nonthreatening classroom atmosphere in which students are encouraged to take risks, explore ideas and feelings, and encouraged to be open. The teacher-as-facilitator provides learning situations that are personally meaningful, positive, nonthreatening, self-evaluated, and feeling focussed. Personal growth is encouraged out of caring for others. Learning is facilitated through open communication and maximizing the factors of thinking, feeling, and doing (Wittmer & Myrick, 1989). In this study, the teacher-facilitator delivers the large group guidance intervention.

Violence. A manifestation of anger and aggression that can be defined as a symptom demonstrated by hostile outbursts (Madow, 1972). Violence can take the form of bullying, intimidation, taunts, anger, and physical aggression stemming from prejudice because of race, religion, gender, ethnicity, sexual orientation, or disability (Siccone & Lopez, 2000).

Overview of the Remainder of the Study

The remainder of the study is organized into four chapters. Chapter 2 reviews the literature focussed on problems associated with lack of empathy, low levels of control, and the risk of initiated violence. The literature of the history of therapeutic aspects of art processes, art education in the schools, and developmental guidance and large group guidance interventions are also reviewed. Literature related to the teacher as facilitator

and the dependent variables of this study are also presented in Chapter 2. Research methodology and the procedures used are described in Chapter 3. Results of the study are presented in Chapter 4. The summary, conclusions, discussion, limitations, implications, and recommendations are included in Chapter 5.

CHAPTER 2

REVIEW OF RELATED LITERATURE

In 1999, the U.S. Department of Education gave \$2.7 million to implement and upgrade character education as a measure to counteract the multiple killings and increased violence that have been taking place in our nation's schools (U.S. Department of Education, 1999). While some schools seek change from the outside by adding guards, metal detectors, and uniforms; others seek to improve school climate through preventive measures that increase understanding and universal values (Guerra, 1998).

Empathy and caring are core components of character education that seek to help students learn and assimilate core ethical values. Carl Rogers (1980) defined empathy as the state of being able to perceive the internal frame of reference of another with accuracy and with the emotional components and meanings which pertain thereto as if one were the person but, without ever losing the "as if" condition. In essence, empathy broadens the breadth of perception and range of emotional experience. Caring increases connection, reaching out, and altruistic behaviors.

Those educators responsible for character education are charged with helping to develop essential human capacities that give students an open-minded understanding and for helping to develop effective personal response in dealing meaningfully with complexity. "The process by which this development occurs is the maturing process afforded by vicarious experience and the empathic identification with both familiar and remote ideas, events and persons" (Gallo, 1989, p. 99).

Empathy fosters critical and creative thinking and should be adopted as an important educational goal. Reasoning benefits from empathic understanding. When empathy increases, the individual is predisposed to good judgment by engaging the individual more fully with the issue. Thought and action have both cognitive and affective components, as does empathic response. The cognitive component of empathy is understanding how another feels, while the affective component is communion by “the imaginative transposing of oneself into the thinking, feeling and actions of another” (Gallo, 1989, p. 100).

Empathy is also a prerequisite of compassion and morality. By learning what others think and feel, the individual is potentially enhanced with wisdom. This can lead to the ability of making more positive decisions that may reduce the individual’s risk for choosing violent behaviors (Kirschenbaum, 1999).

Problems Associated with the Lack of Empathy

Lack of empathy is associated with Conduct Disorder. According to the *Diagnostic and Statistical Manual of Mental Disorders-IV* (American Psychiatric Association, 1994), the essential feature of Conduct Disorder is a pattern of persistent behavior in which rights of others and societal norms are violated. Behavioral features fall into four main categories: Aggressive conduct that causes or threatens physical harm to people or animals; conduct that causes property loss or damage; deceitfulness or theft; and serious violation of rules.

Children or adolescents with Conduct Disorder are often aggressive and react aggressively toward others with such behaviors as bullying, threatening, and intimidating. They may initiate fights; may use a weapon (bat, brick, broken bottle, knife, or gun) with the intent to inflict serious physical harm; and may be physically cruel to people or

animals. Other violent actions against others associated with Conduct Disorder include stealing while mugging, purse snatching, or armed robbery and forcing someone to engage in sexual activity. Physical violence may involve rape, assault, and in some cases homicide.

Individuals with Conduct Disorder sometimes deliberately destroy others' property. These acts of violence may take the form of deliberately setting fires with intent to cause serious damage. Other deliberate actions with intent to cause damage could include smashing car windows, school vandalism, or destruction of other real property.

Characteristically, individuals who lack empathy and display the features of Conduct Disorder, are deceitful and commonly practice acts of theft. These behaviors may include breaking into a house, a building, or a car. Habitual lying or breaking promises is a frequent practice in order to obtain goods or favors or to avoid debts or obligations. It is not uncommon for individuals with Conduct Disorder to be skilled at conning others or to steal without confronting the victim by shoplifting and forgery.

Serious violation of rules is also characteristic of individuals with Conduct Disorder. Pattern behaviors may include staying out late at night despite parental guidelines; a habit of running away from home overnight; and truancy from school beginning before the age of 13. According to the *Diagnostic and Statistical Manual of Mental Disorders-IV* (1994):

Individuals with Conduct Disorder may have little empathy and little concern for the feelings, wishes, and well-being of others. Especially in ambiguous situations, aggressive individuals with this disorder frequently misperceive the intentions of others as more hostile and threatening than is the case and respond with aggression that they may feel is reasonable and justified. They may be callous and lack appropriate feelings of guilt or remorse.

It can be difficult to evaluate whether displayed remorse is genuine because these individuals learn that expressing guilt may reduce or prevent punishment. Individuals with this disorder may readily inform on their companions and try to blame others for their own misdeeds. (p. 87)

Conduct Disorder is much more common in males but concerns are raised in the misapplication of Conduct Disorder to individuals, such as persons from war-ravaged countries, where aggressive behavior is a necessary means of survival. The context of the individual must be considered when making the diagnosis and must be applied when the behavior is symptomatic of the underlying dysfunction.

Symptoms vary as the age of the individual increases, along with cognitive and sexual maturity. Typically, less severe behaviors emerge at first, whereas the more severe emerge later. Males tend to exhibit the more confrontational forms of aggression such as fighting, stealing, vandalism and school discipline problems; while females tend to use more nonconfrontational behaviors such as lying, running away, substance abuse and prostitution.

Subtypes of Conduct Disorder are provided based on age at onset (Childhood-Onset Type and Adolescent-Onset Type) and differ in nature of the presenting problems (mild, moderate, or severe form). Childhood-Onset Type is defined by the onset of at least one of the characteristics before age 10. Adolescent-Onset Type is defined by the absence of any criteria characteristic before age 10. Severity specifiers range from relatively minor harm to others (mild) to considerable harm to others (severe). Table 2-1 describes the diagnostic criteria of Conduct Disorder.

Table 2-1

Diagnostic Criteria for Conduct Disorder (DSM-IV, 1994)

- A repetitive and persistent pattern of behavior in which the basic rights of others or major age-appropriate societal norms or rules are violated, as manifested by the presence of three (or more) of the following criteria in the past 12 months, with at least one criterion present in the past 6 months.

Aggression to people and animals

- Often bullies, threatens, or intimidates others
- Often initiates physical fights
- Has used a weapon that can cause serious physical harm to others (e.g., a brick, bat, broken bottle, knife, gun)
- Has been physically cruel to people
- Has been physically cruel to animals
- Has stolen while confronting a victim (e.g., mugging, purse snatching, extortion, armed robbery)
- Has forced someone into sexual activity

Destruction of property

- Has deliberately engaged in fire setting with the intention of causing serious damage
- Has deliberately destroyed others' property (other than by fire setting)

Deceitfulness or theft

- Has broken into someone else's house, building, or car
- Often lies to obtain goods or favors or to avoid obligations (often "cons" others)
- Has stolen items of nontrivial value without confronting a victim (e.g., shoplifting, but without breaking and entering; forgery)

Serious violations of rules

- Often stays out at nights despite parental prohibitions, beginning before age 13
 - Has run away from home overnight at least twice while living in parental or parental surrogate home (or once without returning for a lengthy period)
 - If often truant from school, beginning before age 13 years
- The disturbance in behavior causes clinically significant impairment in social, academic, or occupational functioning
 - If the individual is age 18 years or older, criteria are not met for Antisocial Personality Disorder

Table 2-1 continued**Specify type based on age at onset.**

- Childhood-Onset Type: onset of at least one criterion characteristic of Conduct Disorder before age 10 years
- Adolescent-Onset Type: absence of any criteria characteristic of Conduct Disorder before age 10 years

Specify severity

- Mild: few if any conduct problems in excess of those required to make the diagnosis and conduct problems cause only minor harm to others
- Moderate: number of conduct problems and effect on others intermediate between "mild" and "severe"
- Severe: many conduct problems in excess of those required to make the diagnosis or conduct problems cause considerable harm to others (pp. 90-91).

Individuals who lack empathy and meet the criteria for Conduct Disorder, have higher injury rates and are more prone to school expulsion and problems with the law than are other individuals. Aggressive and violent behavior; vandalism and deliberate destruction; early tobacco, alcohol, and substance use and abuse; as well as precocious sexual activity, have the capacity to greatly interfere with school and personal success. These individuals often have poor relationships with adults and authority figures, rarely perform at the level predicted by their IQ, and have higher rates of depression, suicidal thoughts, suicidal attempts, and suicide itself than children without Conduct Disorder (Shaffer, Fisher, Dulcan, Davies, Piacentini, Schwab-Stone, Lahey, Bourdon, Jensen, Bird, and Canino, 1996b).

Conduct Disorder in 9-to-17 year-olds varies from 1 to 4 %, depending on how the disorder is defined and its severity (Shaffer, Fisher, Dulcan, Davies, Piacentini, Schwab-Stone, Lahey, Bourdon, Jensen, Bird, and Canino, and Regier, 1996a). Early onset of the disorder is seen predominantly in males and appears to be more common in

cities than in rural areas. Between a fourth and half of the children with Conduct Disorder become antisocial adults (Rutter & Giller, 1984).

Social risk factors for Conduct Disorder include early maternal rejection, separation from parents with no adequate alternative caregiver, early institutionalization, family neglect, abuse or violence, parental marital discord, large family size, crowding, and poverty (Loeber & Stouthamer-Loeber, 1986). The lack of attachment to parents or family is thought to be one of the main factors leading to the eventual lack of regard for rules, concern for others, or the rewards of society (Sampson & Laub, 1993).

Increasing emotional ties between parent and child may be an appropriate intervention, as well as working with high-risk children on social interaction skills. Providing academic help to reduce school failure can help prevent some of the negative educational consequences of Conduct Disorder (Johnson & Brechenridge, 1982).

Need to Educate for Empathy

Education today must be that which meets the needs of diverse ethnic heritage, widely different intellectual capacities, physical difference, and interest difference. Need for care and empathy in our present culture is acute. Adolescents feel uncared for in schools and in need for special relation (Noddings, 1992). Noddings, a leading authority on character education, suggests that education should be organized around centers of care where each individual feels cared for and where each individual learns to care for other human beings. It is her contention that education should produce caring people, instead of focussing exclusively on the drive for academic adequacy.

Empathic caring requires cultivation, determination, and commitment from educators in order to pass that value on to students. To educate for empathy, awareness

of the consequences of actions toward other people and all life forms must be made explicit. Responsibility for suffering and insistence on justice for all people, opens hearts to victims of violence, prejudice, and injustice. Empathy is a way of being. It is a self-sustained awareness of self and others. Breggin (1997) summarizes the consequences of increasing empathy in self and others:

Empathy is a force; it can motivate us to take stands on behalf of all sentient beings- everyone and everything that thinks or feels. If more of us allowed ourselves a full measure of empathy, women would find themselves treated as equals, men and women would stop humiliating each other, child abuse would end, racism would vanish, and definitive steps would be taken to end hunger, poverty, and inadequate medical care. The planet we live on would become safer from exploitation. (p. 126)

Batson (1991) hypothesized that empathy, due to intrinsic other-orientated motivation, is likely to lead to other-oriented, altruistic helping behavior. It was found that when people experience empathy, they infer that they value the welfare of persons in need (Batson, Batson, Todd, & Brummett, 1995), and develop more positive attitudes toward members of oppressed groups (Batson, Polycarpou, Harmon-Jones, Imhoff, Mitchener, Bednar, Klein, & Highberger, 1997). Thus, individuals who have the capacity to experience empathy would be relatively likely to assist other people, including members of oppressed or stigmatized groups. Increased empathy would seem to be a goal of early intervention for school and societal violence as well as for early and late onset of Conduct Disorder in children and adolescents.

Problems Associated With Levels of Control

Literature on locus of control contrasts characteristics of internal locus of control with external locus of control. Rotter (1966) emphasized that distinctions are made depending upon whether or not the individual perceives a relationship between behavior

and what happens in their life. In his theory, a person's actions are predicted on the basis of values, expectations, and the situation in which the individual finds him or herself.

The location of the locus of control construct is determined in the freedom of movement, or obtaining positive satisfaction as a result of a set of related behaviors directed toward a group of functionally related reinforcements. An individual has low freedom of movement if he or she has a high expectancy of failure or punishment as a result of his or her behaviors with which the individual tries to obtain the reinforcements that constitute a particular need. High freedom of movement is generalized expectancy of success resulting from the ability to remember and reflect upon specific expectancy behavior or outcome sequences (Lefcourt, 1976).

Perceived control is a generalized expectancy for internal as opposed to external control reinforcements. Expectancy of internal versus external control of reinforcement involves a causal analysis of success and failure. The generalized expectancy of internal control refers to the perception of events as being a consequence of one's own actions and therefore are perceived as potentially under personal control. Individuals who perceive that events are unrelated to one's own behavior and therefore beyond personal control have an external locus of control (Rotter, 1966).

Kelman and Lawrence (1972) conducted a survey that linked locus of control with responsibility attribution that may have bearing on the link between external locus of control and the propensity to initiate violent behavior. In their study, a sample of Americans were questioned about the trial of Lieutenant Calley, the officer in charge of a platoon of men who were given orders to kill each and every person in the village of My Lai, including infants, children, women, and the elderly. According to their findings,

resistance to orders and the acceptance of responsibility when one is compliant to them derives from the individual's maintenance of a framework of personal causation and the ability to differentiate or assess the quality of demand made upon that individual. This concept is important when considering negative peer pressure and linking locus of control to influence resistance to violence and aggression.

Johnson and Gormly (1972) conducted a study that provided some support for the link between locus of control and resistance to temptation. Fifth grade boys and girls were classified as cheaters and non-cheaters on the basis of a behavioral test. A significant difference on Crandall's IAR scale was obtained and showed that female students who cheated were more external than their non-cheating peers. Male students had results in the same direction.

Midlarski (1971) found that individuals who were more internal on locus of control were more likely to help another individual than were externals, despite the fact that they were penalized for doing so. Internals seem to be more tolerant of discomfort in doing what they consider to be correct than are the externals. In a similar study of Johnson, Ackerman, Frank, and Fionda (1968), subjects had to make the choice between resisting pressures to commit immoral acts and suffering ostracism, loneliness, and other psychological stressors. Internals tolerated pain for actively doing what they considered correct, while they expressed a willingness to risk social rejection for maintaining what they construed as proper behavior. These studies support the hypothesis that when an individual believes that he or she is the responsible agent of the outcomes of his or her own life, he or she will resist influences that aim to bypass the individual's sense of

moral justice. The individual with internal locus of control is more likely to respond only to those appeals that address themselves to his or her own beliefs and values.

The concept of deferred gratification in relationship to locus of control may also have some bearing on the rise of violent and aggressive behaviors. Bialer (1961) conducted the first empirical study supporting the connection between locus of control and the ability to defer gratification. He found that deferred gratification was associated with internal locus of control since internals are better able to maintain the tension associated with delays than externals. Externals decline to postpone immediately available pleasures for distant goals when daily events occur. Distant goals require the sacrifice of immediate pleasure. This inability to defer gratification could conceivably account for shoplifting, theft, or even perpetration of violence against other individuals. The external desires immediate gratification to fulfill his wants and needs.

Locus of control has also been correlated with time-related measures (Platt & Eisenman, 1968). They found that internals have a longer future time perspective than do externals, which may account for more risk taking behaviors that are associated with Conduct Disorder and other behavioral disorders that often include violence and aggression. Related to that study was a study of suicide by Melges and Weisz (1971). Their findings indicated that increases in suicide ideation were associated with more negative evaluation of the personal future and with less internal control. A negative outlook for the future and external control expectancies were associated with each other and with suicide ideation.

Researchers have attempted to use locus of control to understand difficulties in psychological functioning in regard to persons who are emotionally disturbed, learning

disabled, and delinquent. Duke and Mullens (1973) found that hospitalized schizophrenics were more external than hospitalized non-schizophrenics. The relationship between externality and abnormality has been also shown with alcoholics (Nowicki & Hopper, 1974). Emotionally disturbed children in residential treatment were found to be more external in their locus of control (Nelson, Finch, Montgomery, & Bristow, 1974).

Externality is also associated with subjects with identified learning problems (Hallahan, Gajar, Cohen, & Tarver, 1978). Nowicki (1981) found that children become more internal with age, contrary to the findings for learning disabled children. This suggests that increasing externality may result from the compounding of frustration and helplessness in children with learning problems over time.

Juvenile delinquency as well as learning disabilities seem to be positively associated with externality (Duke & Fenhagen, 1975). Beck and Ollendick (1975) reported that while the overall level of locus of control is more external for the delinquents, within the delinquent group itself some appear to be more internal. Those delinquents who are more internal appear to engage in more positive behavior than do their external peers. Similar to the normal population, delinquents became more internal as a result of treatment or rehabilitation programs (Eitzen, 1974; Gaar, 1981).

Problems associated with locus of control seem to be linked with the dimension of externality. Persons with an external locus of control are less successful in coping with stressful situations than are individuals who generally believe that they are in control of the events of their lives (Krause, 1987). To summarize, those problems include: low influence resistance; low resistance to temptation; inability to tolerate discomfort while

helping another individual; low ability to defer gratification; short future time perspective; high suicide ideation; and negative future outlook. Persons who are emotionally disturbed, who have learning disabilities, and those who are delinquent are more likely to have an external locus of control.

Problems Associated with the Risk of Violence

The shootings that took place at Columbine High School have brought into focus the rising levels of violence that are occurring in many schools across the country. Young people are inundated by the glorification of violence in the media as portrayed on television, movies, video games, and in popular music. The problem of violence poses great concerns about the psychological well-being of children, adolescents, and adults.

A recent article in the *Journal of Counseling & Development* examines the social context of bullying behaviors in early adolescents. According to Espelage, Bosworth, and Thomas (2000), bullying behaviors can create serious consequences for both the victim and the perpetrator. The entire climate of a school can be affected by unchecked threats and intimidation. Bullies are more at risk of becoming physically abusive as adults and of having a criminal record.

Bandura (1973, 1986) contended that the external environment contributes to acquiring and maintaining aggressive behaviors. Children learn from peers and adults to use aggressive means to achieve their goals. Aggression, which is the antecedent of violence, has been found to also be associated with peer rejection and peer pressure (The American Teacher, 1999), degree of drug use in adolescence, and adolescent delinquency (U. S Department of Justice, 1991). Adult criminality such as abuse, neglect, and other negative behaviors perpetrated toward youth also exacerbates youth violence.

About 10 % of all 1992 high school seniors reported that they did not feel safe at school while 23 % reported that there were often fights between different racial/ethnic groups (U.S. Department of Education, Digest of Education Statistics 1999). In 1996, students ages 12 through 18 were victims of nearly 255,000 incidents of nonfatal serious violent crime at school. About 671,000 such crimes took place away from school (U.S. Department of Education, 1998).

Teachers as well as students are at risk for experiencing violence in the schools. From 1992 to 1996, teachers were victims of 1,581,000 nonfatal crimes at school, including 962,000 thefts and 619,000 violent crimes including rape, sexual assault, robbery, aggravated and simple assault (U.S. Department of Education, 1998).

In 1998, 1,598 children under the age of 18 were murdered (U.S. Department of Justice, Federal Bureau of Investigation, 1998). Although school associated violent deaths have decreased in recent years, multiple victim homicides in schools have increased (U. S. Department of Education & U. S. Department of Justice, 1999). 1,470 children under the age of 18 were arrested for murder in 1998; 3,769 were arrested for rape; 51,360 adolescents were arrested for aggravated assault; and 32,232 young people under the age of 18 were arrested for having weapons in 1998 (U.S. Department of Justice, Federal Bureau of Investigation, 1998).

Numerous social and environmental stressors impact the propensity for youth violence. Among other factors include a growing diversity of K-12 student enrollment. All of the school shootings that have occurred over the past several years have been perpetrated by white male students from middle class and suburban backgrounds. Factors were evident that cultural-racial factors were implicit in the Columbine tragedy as

Harris and Klebold explicitly stated that they intended to shoot as many non-white students as they could during their killing spree (Daniels, Arrendondo, & D'Andrea, 1999). The media also explored the possibility that Christian students were targeted by the two killers.

Students are finding easy access to hate groups that are involved in racist behavior. The Southern Poverty Law Center identified 537 hate groups in 1997 (Daniels, Arrendondo, & D'Andrea, 1999). Groups such as these are experiencing large increases due to the primary recruiting tool that is provided by the internet.

Tensions from the lack of empathic understanding and the kinds of racial problems that have been embedded in our consciousness as a nation, are likely to surface as schools become more culturally diverse. The nation is shifting from a country that is composed of a majority of persons who come from white European backgrounds to one of a majority of individuals who are non-white and non-European. In 1997, the diversity of the enrollment of K-12 students in the United States was 17.0% Black; 14.4% Hispanic; 3.9% Asian American/Pacific Islander; 1.2% American Indian; 36.5% Non-White; and 63.5% White (U.S. Department of Education, 1999). To add to the imbalance, teachers are overwhelmingly represented by White females (84.7%).

Other problems associated with violence in our schools include sexual and gender violence. Gays, lesbians, and women are devalued by our society. The National Health and Education Consortium reports that every 12 seconds in the United States a woman is battered (Daniels, Arredondo, & D'Andrea, 1999). Gays are being beaten and murdered in our society and devalued often times in the schools.

Poverty promotes forms of personal violence. Poverty is suffered by 13,467,000 children in our country that renders them vulnerable to economic, educational, physical, psychological and social problems (U.S. Department of Commerce, Bureau of the Census, 1998). Dignity and self-worth are eroded away, leaving individuals frustrated and poised to react from the tension with sometimes violent and aggressive behaviors.

Combating the problem of school violence is a monumental task. Schools are approaching the tide of violence by having zero tolerance policies for serious offenses, by formal violence prevention and/or violence reduction programs, and by incorporating conflict management, social skills training, counseling and other therapeutic activities into the school curriculum. The reality is however, that to accomplish violence prevention strategies in schools, more counselors and facilitators are needed to do the work. According to Guerra (1998), there are approximately 90,000 school counselors working in the U.S. public schools, with an average counselor-to-student ration of 517:1. President Clinton joined with the U.S. Conference of Mayors that has called for the hiring of 100,000 new school counselors. With that addition the ratio of counselor-to- students would decrease to 250:1 (Guerra, 1998).

Still another problem engendered by the risk of violence in schools is the nature and role of assessment. "The School Shooter," a 52-page study commissioned by the FBI, backed by the Critical Incident Response Group, and the National Center for the Analysis of Violent Crime, has been released (Simmons, 2000). The report presents a four-part assessment tool for use by educators and counselors to identify children and teens who may be on the edge of violent behavior. Counselors and educators have voiced concerns about the instrument and according to Simmons (2000), cautions are being

sounded about responsible use of the instrument and the possible harm that could cause for students who have been identified according to the "The School Shooter."

History of the Therapeutic Aspects of Art Processes

According to psychoanalytic theory, "men naturally create symbols because of the human mental equipment they inherit" (Feldman, 1970, p. 150). Victor Lowenfeld (1957), pioneer of art education in his classic *Creative and Mental Growth*, captured the essence of the instinctual need and drive that humans have for creative expression:

One of these intrinsic qualities is that every human being is endowed with a creative spirit. Soon after birth he begins to investigate and explore the use of his ability for new adventures. New findings in psychology consider this one of the "basic drives" a drive without which we cannot exist; the ability to create is probably what distinguishes man most from animals. (p. 432-433)

Since ancient times, man has resorted to the creative processes for spiritual and emotional healing and as an avenue for transcendence above the psychic pain wrought by the struggles and challenges of life. As man moved beyond cave paintings and began creating art for everyday use, ceremonial use, ritual use, and art as a form of communication with the spirits, art became infused with meaning. The artist's involvement with the material took on the form of a magical and spiritual union. The body, mind, and spirit forces of the external world in relationship to the unconscious and conscious man created the healing elements in primitive art. The connection between art, the psyche, the body and the spirit were completely fused in the life of the primitive man and greatly linked to his psychological well-being.

Ernst Harms, founder and former editor of the *International Journal of Art Psychotherapy*, studied the history of the healing effects of arts by tracing back to biblical

sources which describe how King Saul urged David to cure his depression by playing the harp (Harms, 1975).

In 1925, Nolan C. Lewis used free painting with adult neurotics as a modality for healing (Naumburg, 1947). And as early as 1915, Margaret Naumburg, founder of the Walden School, wrote about her awareness of the relationship between children's drawings and psychotherapy as she became convinced that free art expression represented a symbolic form of speech that was basic to all education (Naumburg, 1947). Under the direction of Nolan C. Lewis, Naumburg initiated an experimental research program in the use of spontaneous art in therapy with behavior-problem children at New York State Psychiatric Unit. Her prolific writing and seminars spearheaded growing interest in the field of art as therapy and stimulated mental health professionals and educators to question and explore the possibilities of art as a therapeutic tool.

Early practitioners of psychoanalysis recognized the value of creative processes for mental health. Jung (1956) encouraged patients to draw in spontaneous fashion their innermost feelings and fantasies. "Art was perceived as a revealing and healing activity by a number of pioneering psychiatrists early in this century" (Vondracek & Corneal, 1995, p. 294). Jung saw art and symbolic creations as a key to the unconscious and collective unconscious.

Elinor Ulmon, an art educator, trained under Naumburg and added significant impetus to the development of art as a therapeutic modality. In 1961, she published the first issue of the *Bulletin of Art Therapy*, which continues to be a major publication in the field. The American Art Therapy Association was officially launched in 1969 with the

goal of art therapy as “help for the individual child or adult to find a more compatible relationship between his inner and outer worlds” (Corsini, 1981, p.3).

Although the healing and empowering qualities of the creative processes have been established historically, contemporary use of art as a therapeutic medium has been received with some criticism. Difficulties arise because managed care has created time constraints and the need for empirical research. As revealed by numerous case studies, counseling strategies that employ creative processes have been proven successful with a wide variety of populations but these methods are difficult to quantify and to produce measurable outcomes, often requiring more time than brief therapy permits. Vondracek and Corneal (1995) contend that the nature of the creative experience of producing art is subjective and perhaps the quantitative methods of research are inadequate or inappropriate for understanding and evaluating art processes.

Sheppard (1994) studied art processes as healing forces that bring about “harmony of body, mind, and spirit” (p.103). As a nurse and artist, Sheppard conducted a qualitative investigation of nurses across the country who answered the question of “where do we go when we wish to heal ourselves or when we want to re-create ourselves?” Interviews and written questionnaires formed the basis for this phenomenological study that produced unanimous response to the notion of art as a healing force. Sheppard’s research involved talk about the healing power of art in the lives of the nurses who were interviewed as well as in their practices with clients. She concluded through the study that: (1) Art heals by empowering the individual to bring forth something from nothing. Suffering is often turned into creative energy, bringing the creator in touch with personal power through the artistic act. (2) Art heals by offering

individuals a way to understand their deeper selves, by contacting the beauty of expression of our inner natures. And (3) art heals in a direct fashion when used as a therapeutic tool, through images and symbols that can enact physical healing.

Dossey, Guzzetta, and Kenner (1985) studied how patients could draw their disease processes with simple crayons and paper. By combining art with relaxation and imagery, patients drew healing images. Music and relaxation was researched with coronary care patients. They reported that they felt better and had fewer complications than did the control group or relaxation alone group.

The Arts in Medicine movement has reestablished the age-old connection between body-mind-and spirit. "For the nurse or physician in the medical center, art and healing involves observing how thoughts, emotions, and images change the body. As we make art, we see images. The images involve the firing of neurons in different areas of the brain" (Samuels & Lane, 1998, p. 82). According to this study, when an individual produces art, the possibility of a deep sense of joy or the release of tension, stimulates the healing state of the body to engage. The hypothalamic pathways of the parasympathetic nervous system send messages to the cells. A chemical change also takes place in the brain. The hypothalamus sends messages to the adrenal glands to release endorphins and neurotransmitters release endorphins, which can relieve pain and make the immune system more effective. "The endorphins are like opiates, or mind-altering drugs, and they make a person feel expanded, connected, at one, relaxed, vibrating, tingling, at peace" (Samuels & Lane, 1998, p. 85). This physiological phenomenon has a positive effect on the perception of well-being and mental health. Emotional burdens and burnout can be relieved by engaging in art processes. When an individual creates symbols of internal

experiences, meanings that can be understood by a therapist can be discussed and the client feels affirmed (Linesch, 1993).

The use of art can enhance the expression of fantasy, which can be a source of satisfaction and accomplishment, according to Oster and Gould (1987). "By graphically representing some of these feelings, clients bring them out in the open, confront them, and learn to gain control over them. When this has been achieved, individuals in therapy can then begin to feel more in control emotionally, which makes it easier to think for themselves and gain a better sense of identity" (p. 64).

Moon (1994) cites additional intrinsic healing qualities of art that can promote healing and mental health: (1) Art is existential. Expression leads to mindfulness, which leads to change/action. (2) The arts are authentic modes of communication where stories of selfhood can be safely told. (3) Art is soul and from the depths of human experience, creative processes make meaning visible and concrete. (4) Art is mastery and facilitates a link with self-discipline, which is bound to self-regard. (5) Images produced by an individual are living metaphors that invite reverence and respect. (6) Expressive processes are empowering:

The empowering nature of art therapy is found in its capacity to accept and embrace distress, not in its desire to rid the patient of it. The arts bring our deepest fear, loneliness, and anguish to our attention. Rather than 'cure' these discomforting aspects of life, art therapy enables the persons to live with them courageously and with meaning. (Moon, 1994, p. 146)

(7) Art is play-dynamic, sensual, mysterious, filled with fantasy and provides a safe atmosphere for expression of emotions. And finally, (8) art is relationship because it engages people with self and others and provides a structure for chaos.

Wadson (1980) proposed that the creative experience allows one to escape oneself in a kind of transcendent process that induces the feeling of being part of a more universal experience than the unique condition of one's own life. She suggested that a profound understanding of oneself is obtained through that integration, which in itself can be extremely healing. In essence, art processes are therapeutic by changing ones physiology and attitude.

Art Education in the Schools

Art education in the schools was pioneered by Victor Lowenfeld (1957), whose publication of the *Eighth Edition of Creative and Mental Growth* in 1987, 27 years after his death, is a tribute to the vitality of the author's ideas on art education. His basic philosophy was to develop in every human being the uppermost potential creative ability. Lowenfeld lectured at Harvard and Columbia from 1939 to 1946 and became a member of the faculty of the Pennsylvania State University, where he remained until his death in 1960. There he established the first major center for doctoral research and study in art education. His writings and teachings have rendered him the most influential figure in American art education.

Lowenfeld's work contributed to the description and analysis of the evolution of children's art through a series of developmental stages. The description of these stages remains a valuable tool for every art teacher and art therapist today (Ulman, 1987). Lowenfeld stressed the importance of nonvisual (bodily) experience as a resource for expression. In addition, he stressed the use of creative activity as a means of self-realization and stressed the establishment of rapport between teacher and student as of great importance. "The establishment of rapport depends greatly on the teacher's ability to identify himself with his case, to put himself in his place" (Lowenfeld, 1957).

This feeling of empathy is one of the most important prerequisites, according to Lowenfeld (1957).

Lowenfeld's monumental chapter on "Therapeutic Aspects of Art Education" that appeared in the Third Edition (1957) assists art educators today in clarifying problems in the schools through analyzing the extreme cases that he brought forward in this work. The influence of the broadening effect of art on the development of speech, the relieving effect of creative activity upon our emotions, and the influence on our mental growth has been demonstrated by mentally defective subjects whose rigid patterns were difficult to change, but nevertheless, changed. Lowenfeld's work further impacts contemporary art education in the schools by confirming that through improving sensory experiences, self concept is elevated, tension is alleviated, and the self gains contact and connection with the environment.

Fowler (2000) of the Getty Foundation, contends that when we have strong arts programs in the schools, we have strong schools. According to Fowler (2000), "The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing" (p. 1). Art in the schools teaches divergent thinking and encourages students to come up with different answers rather than ingrained learned responses. Creative problem solving that is encouraged by the arts, invites student participation in the learning process instead of telling them how to think. Art engages the minds of students and encourages them to sort out alternatives through the medium of expression. Critical thinking, analysis, and judgment are all involved in engagement with the creative process. Art is an engaging way to learn and fosters independent thinking, which is the basis of creativity.

Art education in the schools is a way to bridge the individual to a broader culture. It is a basic way by which individuals define who they are. Taylor (1999) forges a link between the performing artists and art educators by encouraging the aptitude of creating the capacity for imagining something that does not exist which in turn fosters empathy. "Empathy for others factor into understanding yourself and feeling connected to your own kind and the broader your empathy is, the greater your ability to interact with people from more diverse backgrounds. The arts are about, for, and by all of us" (Taylor, 1999, p. 10). The arts in schools put students in touch with their own and other people's feelings. The arts develop capacity for compassion and humaneness. In concert with Taylor, Fowler (2000) of the Getty foundation contends that it is not intellect that connects us to other people; it is feeling. The arts give us a means for communicating human essence and serve as ways we can identify with those who live with us on our planet. The arts teach respect.

Art in schools serves as language. Murray Sidlin, conductor of the New Haven Symphony, is cited by Boyer (2000):

When words are no longer adequate, when our passion is greater than we are able to express in a usual manner, people turn to art. Some people go to the canvas to paint; some stand up and dance. But we all go beyond our normal means of communicating and this is the common human experience for all people on this planet. (Boyer, 2000. p. 1)

Art education is basic according to Boyer (2000) because it expands language. The arts are languages that reach all people at their deepest most essential level. The quality of a civilization is often measured by the breadth of the symbols it uses.

Art education plays an important role in the school curricula: the release of students' imaginations (Greene, 1995) and to reveal in a visual sense the students' beliefs

about themselves, their roles and their place in society. Willis and Schubert (1991) perceive art education as a powerful way for students to explore their world, know themselves, and become better human beings. Miller (2000) contends that there is “mounting evidence that suggests that the study of the arts actually increases the growth of neural pathways, aids in improving memory, and promotes creative problem solving” (p.75). The arts in schools are important to every discipline (Arnstine, 1990; 1995; Collins, 1995; Eisner, 1991; Greene, 1995; Harste, 1994).

The inclusion of character education in art education is one proactive response to the condition of the world. The affective curricular focus is aimed toward educational and social change. Ethnographic studies are conducted exploring socio-political beliefs students bring to their artwork; working with refugees; teaching students with physical limitations; issues of success at learning; and the study of folk art as a catalyst for learning are some of the important issues with which art educators are grappling (Bolin, 1999). One of the thrusts of art education is to raise the people’s consciousness, which is the first step to social change.

Ideas drawn from connective aesthetics (Gablík, 1995) and enlightened listening (Levin, 1989) are among important issues brought to art education in the schools today. Feminist pedagogy (Sandell, 1991), including caring, connections, community, modeling, dialogue, practice and confirmation (Noddings, 1984, 1992) are examined through action research projects by art educators and artists (Irwin, Crawford, Matri, Neale, Robertson, & Stephenson, 1997). Art teachers are employing deconstructionist practices as reconstructionist curriculum in order to educate students to be attentive to nuance (Gude, 2000).

Art education in the schools provides a proactive approach to prevention of drop-outs (Unsworth, 1990) and the development of empathy (Stout, 1999) by forging a caring connection between teacher and student. Rather than being the information giver, the art teacher becomes a facilitator who takes a more empathic approach. A moral-cognitive approach to education has its foundation in the arts where students' thoughts and feelings can be turned toward imaginative exploration. Through aesthetic experience, students can live new experiences and move beyond the limitations of self.

Large Group Developmental Guidance and Interventions

Large group developmental guidance is a parsimonious and facilitative attempt to reach large numbers of students through proactive and preventative interventions planned around a series of lessons that are part of an organized guidance curriculum (Myrick, 1993). Large group guidance is supported by many in the literature as a means of coping with the growing numbers in counselor student loads (Borders & Drury, 1992; Corey, 1995; and Praport 1993). Counselors become available to greater numbers of students through large group counseling units (May & Housley, 1996; Phillips & Phillips, 1992). Strong support exists for the effectiveness of large group guidance interventions (Prout & Prout, 1998).

Before counselors were employed in the schools, students were dependent upon classroom teachers to help with any personal, social, or career-related issues. As developmental guidance became instituted throughout our schools, counseling and guidance curriculum has been designed to enhance personal, social, vocational, and academic growth of the student. "The primary goal is to help students learn more effectively and efficiently" (Myrick, 1993, p. 1).

The Developmental Model of Guidance and Counseling

Since human development occurs in stages over time, the developmental guidance approach is based on the rationale that the developmental process can be enhanced. Planned, age-appropriate educational interventions are developed that help students acquire knowledge, basic skills, self awareness, and attitudes necessary for successful mastery of normal developmental tasks essential for effective functioning and happiness (Borders & Drury, 1992; Wittmer, 1993). Personal services are offered to students through the developmental guidance curriculum in which life skills are identified and emphasized as a part of helping to prepare students for adulthood. The guidance curriculum is complementary to the academic curriculum (Myrick, 1993).

The developmental model gives students the opportunity to investigate problems that they might encounter in their personal development in advance of onset. Developmental guidance interventions are often focused on helping students understand themselves and others. Developmental guidance counselors assist students in making the connection between thinking, feelings, and behaviors so they can make responsible choices while understanding their own and others' feelings.

The opportunity for learning about self and others is an essential part of the organized curriculum of developmental guidance. Skills that are learned around this basic premise enhance the total learning experience of the student. Caring conditions that promote the respect and dignity in an environment of positive interpersonal interaction support the developmental model. Conditions of caring, understanding, acceptance, respect, and trustworthiness are among the values that are promoted by developmental

guidance and have been cited as most desirable in a helping relationship (Carkhuff & Berenson, 1967; Rogers, 1957).

Among the goals that most characterize the developmental guidance and counseling model are: (1) understanding the school environment; (2) understanding self and others; (3) understanding attitudes and behavior; (4) decision making and problem solving; (5) interpersonal and communications skills; (6) school success skills; (7) career awareness and educational planning; and (8) community pride and involvement (Myrick, 1993).

Large Group Guidance Interventions

Prevention, human growth and development, study skills, social skills, making friends, conflict resolution, college and careers choices are examples of large group developmental guidance units. Units are planned and outlined with a specific number of sessions, usually between six and eight class period sessions.

Activities that engage the students in experiential learning and promote both cognitive and affective domains are included in the session planning. These types of activities that utilize multiple learning styles and intelligences (Gardner, 1993) and which have a feeling-focus (Wittmer & Myrick, 1989) are those which have the most fundamental psychological basis for learning. Art activities, metaphors, games, magic, humor, literature, role playing, and creative writing are examples of experiential activities.

Many reasons are cited in the literature for the efficacy of group-work that apply to large group developmental guidance. Reasons for using group-work can be summarized as follows: (1) Social learning is largely done in groups; therefore group-work provides a relevant context for practice. (2) People with similar needs can provide

mutual support for each other, and help with mutual problem solving. (3) Group members can learn from the feedback from other members. (4) Group members can try new roles, from seeing how others react, and can be supported and reinforced. (5) Groups can be catalysts for developing latent resources and abilities. (6) Groups are more suitable for certain individuals, e.g., those who find the intimacy of individual work too intense. And (7) groups can be more democratic, sharing power and responsibility (Leibman, 1986).

Art Processes in School and Counseling Literature

Hoffman and Lamme (1989), authors of the book *Learning from the Inside Out*, express the commitment of the inclusion of the expressive arts within the educational curriculum. Children make connections between unfamiliar ideas and their own lived-through experience in order to find personal meaning in new information. This is the process of learning from the inside. It is the contention of these authors that expressive arts contribute significantly to learning, while fostering divergent thinking, the development of the imagination, and self and other awareness. Creative modalities are powerful connections that join cognitive and affective experiences. According to these scholars, the creative arts make curriculum come alive, giving meaning and value to the learning experience.

Cochran (1996) utilized play and art therapy to help culturally diverse students overcome barriers to school success. Citing Axline (1947) and Oaklander (1978) as pioneers in the field of play, art is seen as a component of play. Axline (1947) defined the significance of play and play therapy this way:

Play therapy is based upon the fact that play is the child's natural medium of self-expression. It is an opportunity which is given to the child to "play out" his [or her] feelings and problems just as, in certain types of adult therapy, an individual "talks out" his [or her] difficulties. (p.9)

Play and art are both healing and growth oriented processes. Using expressive art in school counseling activities gives the student the opportunity to work symbolically through confusions, anxieties, and conflicts (Cochran, 1998).

Hill and Tollerud (1996) infused art and creative experiences in group counseling for restoring dignity to at-risk youth. The authors defined dignity as "a perception of respect and competence that allows a person to feel valued, to be authentic, to grow and learn, and to value and care about others" (p.122). Hill and Tollerud advocated the use of art as a valuable part of restoring personal dignity that affects one's ability to interact peacefully with others. Creativity and self-expression are facilitated by the counselor who encourages students to write, keep a journal, draw, work with clay, and experiment with other artistic endeavors. Dignity is enhanced by creative experiences because they foster self-worth (Brown, 1971) and link students to their own uniqueness.

Kahn (1999) encouraged the school counselor to use arts-based interventions with adolescents. Issues of self-esteem, behavior, and interventions focussed on alcohol use and abuse are among those addressed in this practical and empowering model of counseling.

Chochran (1998) advocated the use of art and play (Child Centered Play Therapy) to promote the counseling relationship in order to facilitate change in students with conduct disorder. Art and play provide safe and appropriate means of expressing intense feelings that might otherwise be expressed through violent and aggressive ways.

Parker (1999) incorporated art in both counseling and consultation interventions as a means for building in rituals into family dynamics. This author advocated ritual as a means of understanding personal significance and roles in relation to others. Ritual gives

security, structure, and meaning to the individual's life and enriches the family experience. By drawing symbols (Jung, 1970; May, 1991) to express meaning for family or to encapsulate precious family experiences, powerful lingering memories are made. Symbolic action can be especially effective in conveying abstract concepts such as love, unity, and forgiveness which are all empowering qualities that enhance both the success of the family and the personal, educational, and social success of the individual.

Creativity and humor are important elements in the enhancement of student resilience according to Parr, Montgomery, and DeBell (1998). These authors contend that "Resilience can be manifested in and nurtured by creativity. The creative arts provide an outlet for students to express their feelings, to work out their issues, and to explore life. Creative problem solving often opens up new possibilities, clearing the way for alternative solutions never considered before" (p.27).

Omizo, Omizo, and Kitaoka (1999) utilized art and guided affective and cognitive imagery to enhance the self-esteem among Hawaiian children in a public elementary school. Among the issues effectively addressed in this study through art and guided visualization were: problem solving, self-defeating behaviors, self-affirmation, family, relaxation, self-esteem, and enhancement of the imagination. A MANOVA on the posttest dependent measures revealed significant differences between experimental and control groups on general self-esteem and on academic/school-related self-esteem.

The importance of the use of the arts in therapy and counseling for Native Americans was discussed by Dufrene and Coleman (1994). These authors advise that any counseling orientation or approach is usually recognized as an intrusion by Native Americans, and strongly suggest acknowledgment of spirituality and art in the Native

culture with Native clients. The authors contend that since Native Americans regard art and ritual as an element of life, the counselor and educator should consider investigation of dance, poetry, and the plastic and graphic arts as possibility for inclusion in the counseling intervention.

Hayes (2000) wrote about the power of artistic expression to convey life experiences and to facilitate communication. The author suggested art as a solo approach to open the door for other psychotherapeutic interventions. Mask-making was cited as an experiential activity that helps individuals that have been institutionalized. According to Hayes (2000), masks can assist individuals who are depressed, who have personality disorders, or who are abusing drugs to reclaim their identity. Artistic expression is often the first step in involving institutionalized individuals in treatment.

Sabol-Grinberg (2000) reviewed an author's attempt to help people connect through the healing arts. Among those that were mentioned are dance, art, music, and creative writing. "Expressions can be an image or a series of images- not necessarily words. Just as music facilitates emotion, so does art" (Sabol-Grinberg, 2000, p.11).

Visual arts provide a non-threatening approach for children and adolescents to express innermost thoughts, feelings and ideas (Geldard & Geldard, 1999). By drawing a picture, young persons can externalize thoughts or feelings, and by placing themselves in the picture, he or she can be observed as separate from self. This allows one to reframe, and adjust attitudes, feelings, and beliefs, and reintegrate those cognitions into consciousness. Art in therapy or group counseling experiences can assist one in working through conflicting ideas and feelings; exploration of feelings; development of insight; exploration of family relationships, and identification of themes. Art assists in

relationship building between counselor and client and is a natural symbolic language that enhances personal meaning and sense of self.

Teachers As Facilitators

ACA guidelines recommend that schools should have one counselor for every 250 students. Currently, the average ratio is an average of 513 students to one counselor (Guerra & Schmidt, 1999). Although counselors are trained to work with the many problems that are facing our youth today, it is impossible for counselors to forge a caring connection with each individual student that can make a difference for them personally, socially, emotionally, and cognitively.

Counselors are bridging the gap by training teachers in facilitative techniques and stressing the infusion of affect in the school environment. To assist in providing this caring connection for all students, more emphasis is being placed upon cooperation, communication, and collaboration. Affect within the school setting can be thought of as personal awareness, creative behavior, interpersonal understanding (within and across groups), affect in teaching styles and methods, and affect as experienced with adult models. Affect enters the curriculum when any experience influences how young people see themselves, the world around them, and their place in that world (Beane, 1990).

Bemak (2000) discusses the role of the counselor as collaborator who provides in-service in facilitative methods to classroom teachers. By de-expertizing the school counselor, the goal of developmental guidance is achieved. "Teachers are the heart of a schools guidance program. They work directly with students in their classes and student-teacher relationships influence the school atmosphere" (Myrick, 1993, p. 61). Good guidance permeates the entire school environment where each individual is respected and valued.

Davis and Garrett (1998) recommend a proactive approach by counselors to bridge the gap between counseling and teaching. Because of frequent contact between students and teachers, students often feel more comfortable talking with a teacher rather than a counselor about their concerns. Counselors can actually capitalize on this dynamic by asking teachers to attend initial counseling sessions with students. Teachers add valuable insight and often achieve a sense of empowerment when they have a close working relationship with the counselor. "Having them participate in the facilitative relationship as an expert or mentor only reaffirms their professionalism and expertise as an educator, as well as giving them a first-hand view of what the school counselor does" (Davis & Garrett, 1998, p. 55).

Wittmer and Myrick (1989) discuss the powerful impact that a teacher as facilitator can have on the lives of his or her students. According to these pioneers in the field of developmental guidance, a teacher who is committed to facilitating learning is one who is attentive, genuine, understanding, respectful, knowledgeable, and communicative. In addition, they provide learning situations where learning is personally meaningful, positive and nonthreatening, self-initiated, self-evaluated, and feeling-focussed.

Wittmer and Myrick (1989) have collected data from students about teachers who have had a positive impact. Among those qualities of facilitative teachers that are listed by students are: good listeners, empathic, caring, concerning, genuine, warm, interested, knowledgeable, trusting, friendly, sense of humor, dynamic, and ability to communicate. Wittmer and Myrick (1989) express that "If we are to facilitate personal growth, we must have the ability and the courage to enter into the lives of our students, feeling their

failures, successes, triumphs, and disappointments. We must be willing to share their hurt and their pride" (p.19).

The willingness to hold paradox together is the mark of a facilitative teacher. Action and rest, thought and feeling, tears and laughter are intimate and inseparable companions (Palmer, 1998). The individual needs both community and solitude; both relationship and individuality. When individuality splits from community, it is no longer rich and fulfilling but becomes loneliness and isolation. When community splits from solitude, it becomes an impersonal crowd rather than a rich network of culture. The facilitative teacher assists understanding of self and others as the individual develops within a network of caring, cooperation, and communication.

Art Teacher as Facilitator

The art classroom is a natural environment for the development of understanding of self and others. Art media naturally dredges up the emotional content of the unconscious and symbols expressed in artistic expressions are fertile ground for working through personal issues relating to ideas, beliefs, feelings, and behaviors. In the art classroom, head is not separated from heart; facts are not separated from feelings; theory is not separated from practice; and teaching is not separated from learning. Due to the richly affective content of the art curriculum that links humankind in a web of creative experience and celebration of diversity, connections are naturally made between self and medium, self and others, student and teacher.

The art teacher is in the position to be naturally facilitative. The art educator often looks at teaching as his or her art and the students as the medium. Empathic understanding is a core concept of art education, infused as a standard of practice in the curriculum. Benchmarks of standards of practice focus on understanding diversity and

the celebration of cultural contributions to the richness of artistic heritage (Florida Department of Education, Sunshine State Standards, 2000).

Merle Flannery (1995) in her book *Principles of Teaching Art*, described the type of impact that a facilitative and empathic teacher can have on students within the schools:

The art teacher, as artist of the human soul, has the task of being a unique living force that unfolds through another living force- the student. There is a dynamism between teacher and student. To develop this dynamism to its full potential, the artist (teacher or painter) must learn about his or her medium. Knowledge of the medium, gives the artist the aesthetic power to allow for and to help the medium become most fully itself. The artist can act through the medium while at the same time letting it take its own direction. The medium "gives" itself to the artist and lets itself be formed, actualizing this particular potential in the hands of a particular artist. The artist's aesthetic vision and power is able to bring new form to the medium which would not have been possible without the particular teacher's unique action (p.237-238).

Palmer (1998) discussed the fact that good teachers (facilitative teachers) possess a capacity for connectedness. He contended that the connections are not made with methods but in the heart where intellect and emotion and spirit converge within self. This space in the heart of the teacher is the crucible where the potential and the truth of each individual student is encouraged to be heard, to be appreciated, to be celebrated. According to Palmer (1998), the facilitative teacher reads between the lines and listens to the voice before it is spoken:

What does it mean to listen to a voice before it is spoken? It means making space for the other, being aware of the other, paying attention to the other, honoring the other. It means not rushing to fill our student's silences with fearful speech of our own and not trying to coerce them into saying things that we want to hear. It means entering empathically into the student's world so that he or she perceives you as someone who has the promise of being able to hear another person's truth. (Palmer, 1998, p.46)

CHAPTER 3 METHODOLOGY

The purpose of this study was to investigate the effectiveness of a teacher facilitated large group counseling intervention on locus of control, level of risk of initiated violence, and level of emotional empathy of high school art students in grades nine, ten, eleven, and twelve. More specifically, the arts-based intervention focused on experiential processes that actively engage students in affective, perceptual kinds of understanding that lead to creative expression and communication as a form of action. This intervention was aimed at helping students identify their own beliefs, feelings, and emotions as well as to encourage their active involvement in trying to sense, perceive, share, and conceptualize another person's manner of experiencing the world. In addition, this intervention was involved in helping students increase internal resources that assist in moderating violent behavior by reframing from an empathic point of reference.

Treatment and control groups completed pre-and postmeasures of locus of control, risk of initiated violence, and emotional empathy. Art teachers were trained as facilitators prior to delivery of the counseling intervention.

Population

The population of interest was ninth, tenth, eleventh, and twelfth grade art students from public high schools in north Central Florida. Originally, 7 public high schools in Alachua County were invited to participate in the study, including 1 Developmental Research School. In addition, 2 high schools in Levy County; 1 high

school in Gilcrest County; and 1 high school in Clay County were invited to participate. One or two schools from each of the counties agreed to take part in the study, however, 3 dropped out before completion of the intervention and postmeasures.

The resultant sample of participating schools consisted of 1 Developmental Research School (University of Florida), 2 high schools from Alachua County, and 1 high school from Gilcrest County. The students ranged from ages 14-18 and were from several racially and economically diverse north central Florida communities.

The population of Alachua County, the largest county in the study, was approximately 250,000 in 2000. This number includes 55,000 University of Florida students. Alachua County public schools, as reported by the Florida Department of Education (2001), had approximately 9,104 students in 7 high schools. Racial and ethnic makeup of the schools' students included approximately 61% White, 30% African American 5% Hispanic, 3.5% Asian, and less than 1% Native American/Alaskan Native students. The breakdown of gender was approximately 50% male and 50% female. Of those students, 21% received free and reduced lunch.

In those high schools, 37,331 acts of aggression and violence were reported for the 1999-2000 school year. Of those cases, 70% were perpetrated by males and 30% by females (Florida Department of Education 2000). Violence may be defined differently among the schools but districts across the state are probably comparable.

The two Alachua County High Schools that completed the study were Gainesville High School and Hawthorne High School. Demographically, Gainesville High School had 1,842 students: 950 females and 892 males. Of those students 1,086 were White; 560 African American; 117 Hispanic; 63 Asian; 2 Native American/Alaskan Native; and 14

Mixed Race students (School Board of Alachua County, phone conversation, May 2001). The high school population consisted of 52% female students and 48% of male students.

Hawthorne High School had a total of 302 students for the 2000-20001 school year (School Board of Alachua County, phone conversation, May 2001). Of the students 193 were White; 105 African American; 3 Hispanic; 0 Asian; and 1 Native American. Gender breakdown was approximately 50% female and 50% male.

P.K. Yonge, the Developmental Research School of the University of Florida, had 418 high school students in the academic year 2000-2001, and a racial and ethnic makeup of 281 White; 86 African American; 31 Hispanic; 6 Asian; 3 American Indian/ Alaskan Native students; and 11 Multi-Racial. Gender breakdown consisted of 46% male and 54% female.

Gilcrest County had a population of 9,667 in 2000 (NACO, National Association of Counties, 2001). Bell High School, another participant in the study, reported having 379 students (Bell High School, phone conversation, May 2001). Bell students were predominately White with 375 in that category; 2 African American; 2 Hispanic; 0 Asians; 0 Native American/Alaskan Native; and 0 Multi-Racial. Gender breakdown was 50% male and 50 % female.

Statewide demographics are similar to those of Alachua County and those of P.K. Yonge Developmental Research school with the exception being the African American and Hispanic populations. African American students state-wide in a district average 26% while the state average for Hispanic students is 17%. Some of Florida's districts in South Florida have an increased concentration of Hispanic students, which could account for the increase in mean. Statewide, statistics are probably similar to those in Alachua

County for act of aggression and violence. However, the problem with interpretation of the numbers stems from definitions of violence which vary from school to school and district to district.

Limited reports from the schools participating in the study suggest that males are more likely than females to be involved in incidents of violence and aggression. Data also suggests that whites are more likely than students of other ethnic or racial categories to be involved in aggression or violence.

Sampling Procedures

Permission to conduct the study was requested of the University of Florida's Institutional Review Board. Following that approval, the Departments of Research and Evaluation of the Alachua County, Gilcrest County, Levy County, and Clay County School Boards were approached for approval to administer the guidance interventions. Each principal received a copy of the application for research that explained the purpose of the study, briefly summarized the research design, and projected the amount of time involved to complete the study. An accompanying letter was sent to the principles and art teachers (Appendix A). Principals and art teachers decided collaboratively whether or not to volunteer their school for the study.

Within each school choosing to participate, high school art students were considered as the target population consisting of students from grades nine, ten, eleven, and twelve. The teachers' classes were coded. One intact class was randomly assigned as the experimental group and another class was randomly assigned as the control group. A letter (Appendix A) was sent to the parents of students in both the experimental and control groups concerning the nature of the intervention and asking permission to include their child in the research study. Those students whose parents gave permission

participated as an intact class. Any students of the experimental and control group who did not return parental permission were positioned in another area of the school to work on previously assigned work during the delivery of the pre-and postmeasures and during the intervention if they were in the experimental group. Students in the control group who returned parental permission took the pre-and postmeasures but did not receive the intervention.

Resultant Sample

Of the 7 art teachers from Alachua, Gilcrest, Levy, and Clay counties in north central Florida who initially agreed to participate in the study, 4 were able to complete the intervention and the posttests within the allotted time frame of the study. The sample included approximately N=153 students from 4 high schools. The assignment resulted in 78 students in the test group and 75 in the control group. Demographics from each of the participating schools can be found on Tables 3-1 and 3-2.

Table 3-1
Total Enrollment and Lunch Status by Participating School

<u>School #</u>	<u>Enrollment</u>	<u>% Free/Reduced Lunch</u>
1	302	48.7
2	379	45
3	1842	16.3
4	418	20

Table 3-2
Students by Race for Participating School

<u>School #</u>	<u>% of Student by Race</u>					
	<u>White</u>	<u>Af. American</u>	<u>Hispanic</u>	<u>Asian</u>	<u>Native American</u>	<u>Mixed</u>
1	64	35	.010*	0.000*	.003*	.003*
2	99	.005*	.005*	0.000*	0.000*	0.000*
3	59	30	.060*	.030*	.010*	.007*
4	67	21	.070*	.014*	.007*	.026*

*Notes less than 1%

Approximately 153 students participated in the study. Of those students, 78 were assigned to treatment and 75 to control groups. The size of the intact groups varied from 17-23 students per large group guidance test group and from 15-25 for control group. The demographics for the total sample as well as the treatment and control groups can be found in Table 3-3 and Table 3-4.

Table 3-3
Demographics of Sample by Sex and Race

Groupings	Demographics							
	Female	Male	M	NA	A	H	AA	W
Total sample n=153								
Treatment	40	38	7	0	1	1	14	55
Control	41	34	2	1	5	5	17	45

Table 3-4
Demographics of Sample by Age and Class in School

Groupings	Demographics										
	Age						Class in School				
	14	15	16	17	18	19	9	10	11	12	
Total Sample, n=153	9	49	39	40	14	2	52	41	38	22	
Treatment, n= 78	6	29	16	19	6	2	31	19	18	10	
Control, n= 75	3	20	23	21	8	0	21	22	20	12	

Research Design

The research design that was used in this study was a pre-post control group design with intact classes, as shown in Table 3-5. Students completed the Children's Nowicki-Strickland Internal-External Locus of Control Scale (CNSIE); the Risk of Eruptive Violence Scale (REV); and the Balanced Emotional Empathy Scale (BEES), after random assignment to the treatment or control groups. Following the delivery of the

intervention, all measures were given again. The control group design and use of pre- and postmeasures served to control for most sources of internal validity (Mertens, 1998).

High school art teachers trained as facilitators delivered the *Walk a Mile in My Shoes* intervention. A workshop was presented by the researcher that included training in high facilitative techniques for processing the experiential cognitive-affective activities. The Facilitator's Manual was also reviewed during the training workshop (Appendix D).

Table 3-5
Prepost Control Group Design

Conditions	Pre					Post		
Treatment	R	O ₁	O ₂	O ₃	X	O ₁	O ₂	O ₃
Control	R	O ₁	O ₂	O ₃		O ₁	O ₂	O ₃

R = Random assignment of classes to groups
 X = Large group guidance intervention for high school art students
 O₁ = Children's Nowicki-Strickland Internal-External Locus of Control Scale
 O₂ = Risk of Eruptive Violence Scale (REV)
 O₃ = (CNSIE) Balanced Emotional Empathy Scale (BEES)

Hypotheses

The following hypotheses were evaluated at the .05 level of significance in this study:

- There will be no significant difference between the treatment and control group on locus of control, as measured by the Children's Nowicki-Strickland Internal External Locus of Control Scale (CNSIE).
- There will be no significant difference between students in the treatment and control group on risk of initiated violence, as measured by the Risk of Eruptive Violence Scale (REV).
- There will be no significant difference between treatment and control group students on emotional empathy, as measured by the Balanced Emotional Empathy Scale (BEES).
- There will be no significant interaction between treatment and gender.

Teacher-Facilitator Training

The researcher trained all of the art teachers who agreed to participate in the study. Those involved in the study were all State of Florida certified art teachers. Among the four teachers who finished the study, 1 holds a bachelor's degree, 2 hold a master's degree, and 1 holds both a master's and specialist degree. The average experience of the group of teachers was 20 years.

The "Teacher as Facilitator" (Table 3-6) workshop was held to train each of the participating art teachers. At the workshop, the teachers received a guidance kit containing the description of the project, information about the research procedures, timelines, and guidelines to follow. Copies of the dependent measures with detailed instructions and a training manual was also dispersed to the facilitator trainees.

The training manual included outlines of facilitative techniques, scripts for each intervention activity and questions for processing the activities. Overheads of artwork, audiotapes with recorded literature and hard copies of the printed literature were included in the manual for the teacher. All materials were reviewed and discussed.

A simulation of the cognitive-affective activities was conducted to give teachers first-hand experience regarding the experimental conditions of the study. The simulation and all workshop materials were covered in attempt to control for differences in delivery of the intervention. The procedures for collecting data were also explained. All teachers were invited to consult with the researcher as needed.

Intact art classes were randomly assigned to treatment and control conditions. Teachers were then given instructions on number-coding pre- and postmeasures to protect the identity of the participants. Instructions for the administration of the

dependent instruments were reviewed and questions answered to insure uniformity of delivery. All of the materials in the guidance kit as well as the student materials were reviewed. The objectives and procedures for each activity were emphasized, as well as encouragement to follow the facilitator's scripted leads, facilitative responses, and processing questions.

Table 3-6
Teacher as Facilitator Workshop Outline

-
- Nature of the Study
 - Relations of Emotional Empathy With Control and Violence
 - Negative correlation of risk of initiated violence with emotional empathy and their relationship to locus of control
 - Characteristics of aggression and violence in schools
 - Extent of the problem
 - Empathy and the art connection
 - Teacher as facilitator: Extending that which you already do
 - Reducing the risk of initiated violence through cognitive-affective intervention
 - Research Procedures
 - Overview of the Design
 - Randomization
 - Informed consent
 - Collecting pre- and posttest data
 - Simulation of Delivery of Large Group Guidance Intervention
 - Time-Line and Dates for Returning Materials
 - Questions and Answers
-

Consistent and uniform procedure was practiced by the participants in the intervention activities simulation experience. All of the art and literature used in the intervention activities was discussed along with the possible emotional states that could be evoked by the works explored. Questions were posed and answered.

Teachers were reminded of the research procedures throughout its duration by calls of encouragement and clarification by the researcher. The researcher carried a cell phone to insure immediate response to the teachers' consultation needs.

Guidance Unit Description

With the art teacher as facilitator, the group counseling intervention was delivered in a large group format with intact high school art classes. The intervention was delivered in six sessions that took place over a time frame of a single grading period. Each session constituted forty-five to fifty minutes. This approach assisted teachers in lesson planning and was less disruptive to their regular curriculum. The first meeting with the students was used to administer and collect the dependent premeasures. The six sessions focused on the arts-based guidance unit and activities. Postmeasures were administered after the intervention was completed.

The intervention was designed around the theme of *Walk A Mile in My Shoes*. Upon first introducing the study to the students, the teacher as facilitator classified goals for the large group guidance process and thanked students for their willingness to participate in the experimental research. Trust and acceptance was extended by insuring students that their responses would not be judged or graded. Activities were preceded by psycho-educational background information concerning the growing diversity of our nation and the nature of school and societal violence. Discussion questions that were outlined in the facilitator's manual were generated to set the stage for defining empathy and linking lack of understanding with non-acceptance, discrimination, and other negative attitudes and actions. A brief outline of the sessions can be found in Table 3-7. The complete *Walk a Mile in My Shoes* intervention can be found in Appendix D.

Table 3-7

Walk a Mile in My Shoes: Guidance to End Violence

Session #	Title of Session	Content Objectives
Session #1	"I Shined Their Shoes"	<ol style="list-style-type: none"> 1. Increase knowledge of link of lack of empathy to violence 2. Explore issues that impact behavior 3. Experiential art and literature activity to express feelings and cognitions through word and symbols
<u>Understanding Suffering from Racism</u>		
Session #2	"My Shoes Came from the Dumpster"	<ol style="list-style-type: none"> 1. Link control and empathy 2. Reinforce goals 1,2,3 above
<u>Understanding Suffering from Poverty and Homelessness</u>		
Session #3	"My Shoes Carry a Heavy Load"	<ol style="list-style-type: none"> 1. Link thinking, feelings, behavior 2. Reinforce goals above
<u>Understanding Suffering from Weight Bigotry and Sexism</u>		
Session #4	"My Shoes Never Touch the Ground"	<ol style="list-style-type: none"> 1. Increase knowledge of self and others 2. Reinforce goals from previous sessions
<u>Understanding Suffering from Physical and/or Mental Disabilities</u>		
Session #5	"He Hit Me With His Shoe then Assaulted Me"	<ol style="list-style-type: none"> 1. Increase knowledge of emotional and physical scars that affect mood and behavior 2. Reinforce goals from above
<u>Understanding Suffering from Abuse and Domestic Violence</u>		
Session #6	"Persecution Accompanies the Path of My Shoes"	<ol style="list-style-type: none"> 1. Increase knowledge of need to accept, respect, and live at peace with each others' differences 2. Reinforce above goals
<u>Understand Suffering from Cultural or Religious Intolerance</u>		Termination.

After the introductory material, *Walk a Mile in My Shoes* was then moved into the activity phase. Students listened to passages from literature and viewed works of art that were highly emotive, involving human beings in various life situations. Students were encouraged to sense, perceive, conceptualize and respond as if they were the main characters in both the art and the literature that was being experienced. The goal was to embrace some of the phenomenological perspective of the character and try to perceive the world in some measure as experienced by that individual.

Students responded initially with stream of consciousness writing. They were instructed to identify feelings and to write how they were feeling without worrying about grammar and punctuation. After the writing, symbolic images were drawn, painted, or modeled from clay, to recreate moods and meanings.

After engagement with the media, teachers processed the experiential learning by asking open questions about thinking, feeling, and doing. Teachers used clarifying, summarizing, and feeling-focussed responses to expand the activity and link participants' ideas. To make the leap (linking and extending the activity process), teachers encouraged students to identify their own faulty beliefs, reframe, and extend the experience to possible future situations.

Students learned to identify how the lack of empathic understanding can lead to aggression and violence and were encouraged to use empathic self-talk to intercede when they felt at-risk for self-initiate violence. Students were encouraged to have the understanding that each individual is personally responsible for breaking the chain of indifference, prejudice, oppression, abuse, and neglect that is engendered by lack of empathic understanding of others. Locus of control was explored while linking activities.

The *Walk a Mile in My Shoes* unit ended by summarizing what had been covered throughout the six sessions. Students were invited to talk about their experiences and describe what kind of beliefs, attitudes, and strategies for understanding and accepting others they would employ in the future. Students reviewed how lack of empathic understanding exacerbates negative attitudes, anger, oppression, and initiated violence and were encouraged to take what they had learned into their peer groups, families, and into their future.

Students who participated in treatment were compared to the control group students on the dependent measures, with the control group maintaining normal classroom routine during the intervention phase of the study. Both groups were given the instruments measuring locus of control, risk of initiated violence, and empathy during the same time frame.

Dependent Variables

The following measures were used to assess effects of treatment: the Children's Nowicki-Strickland Internal External Locus of Control Scale (CNSIE), the Risk of Eruptive Violence Scale (REV), and the Balanced Emotional Empathy Scale (BEES). The CNSIE is found in Appendix C. The BEES and the REV scales have not been included in Appendix C, since the author of these scales, Albert Mehrabian, restricts the duplication of any of his test items in the published document.

Children's Nowicki-Strickland Internal External Locus of Control Scale (CNSIE)

A pencil and paper self-report measure of 40 yes or no questions, the Children's Nowicki-Strickland Internal External Locus of Control Scale was developed in 1969 and is appropriate for children ages 9-18. Constructed on the basis of Rotter's (1966)

definition of the internal-external control of reinforcement dimension as an attempt to measure locus of control in children, the items describe various reinforcement situations across interpersonal and motivational areas. Reinforcement situations include affiliation, achievement, and dependency (Nowicki & Strickland, 1973). Scores are based on the number of responses that indicate an external locus of control orientation to the statement, with possible score ranges of from 0-40. Higher scores indicate a more external locus of control than do the lower scores.

Nowicki and Strickland's sample included students of average intelligence in Grades 3 through 12 from all socioeconomic groups. Extensive samples of reports on internal consistency and reliability estimates for the CNSIE are almost all found to be above the .60 level (Nowicki & Duke, 1983). Since the CNSIE is additive and items are not comparable nor are they arranged according to difficulty, split-half reliabilities probably tend to underestimate the true internal consistency scale (Nowicki & Duke, 1983).

Nowicki and Strickland (1973) report data showing moderate relationships among the CNSIE and other measures of locus of control. There were significant correlations of .31 and .51 for black third (N=182) and seventh graders (N=171) when comparisons were made to the Intellectual Achievement Responsibility scale (Crandall, Katkovsky, & Crandall, 1965). The correlation with the Bialer-Cromwell scale was found to be significant at .41 ($p < .05$) for 26 white students ages 9-11 (Nowicki & Duke, 1983).

Although the literature does not point to studies that suggest a direct correlation between levels of emotional empathy and locus of control, Winkler and Doherty (1983) relate individual locus of control to problem-solving behavior in two cross-cultural

samples of married couples. According to their findings, greater externality was associated with higher levels of verbal aggression and of physical violence. Externality was also associated with angry response style. Internals reported less verbal and physical aggression and were less likely to respond with anger to a provocative statement from their spouse. These results gave empirical support to the hypothesized relationship between externality and aggression. External wives were more likely to respond by kidding or teasing when provoked.

Risk of Eruptive Violence Scale (REV)

The Risk of Eruptive Violence Scale (Mehrabian, 1996) was designed to discern individuals who generally convey a non-aggressive outward appearance and non-violent behaviors, but who on rare occasions can snap and initiate violence and destruction. The rationale that is given by the author of the measure is that some individuals who appear quiet, withdrawn and restrained, can actually be seething with anger, carrying frustration concerning their wishes to hurt individuals who have offended them or whom they have imagined offend them (Mehrabian, 1996). The REV is a 35-item pencil and paper self-report of agreement or disagreement with each of the items listed in the measure. A 9-point Likert-type scale is used to indicate (+4) *very strong agreement* through (-4) *very strong disagreement* with the statements. The scale is meant to provide an accurate description of attitudes and feelings. The REV takes approximately 10 minutes to administer. Acquiescence bias is controlled for by 24 items that are positively worded or positively scored and by 11 items that are worded in such a way that disagreement shows more risk of violence. These items are negatively scored. This balance of negatively worded items against positively worded ones contributes to the control for the unwanted

agreeableness. Acquiescence bias is only partially controlled for due to the unequal number of positively worded items.

When correlating the REV with other measures, norms are not necessary and unstandardized raw scores are sufficient for the correlation. To compare scores with the rest of the population, however, the norms of the REV of the general population are as follows: Mean = -59 and Standard Deviation = 48. There is a general population trend to disagree with items of the REV. Sex differences reveal male norms as: Mean = -33 and Standard Deviation = 57. Female norms are: Mean = -85 and Standard Deviation = 39. Gender differences reveal that males are generally more violent than women.

The REV has been shown to be very high in internal consistency with a coefficient alpha of .94 (Mehrabian, 1996). The REV has been factor analyzed for a principal components solution. The eigenvalue plot and the Scree Test (Catell, 1966) revealed a one-factor solution with eigenvalues of the first three factors as 13.75, 2.42, and 1.91, respectively (Mehrabian, 1997).

High convergent validity of the REV is indicated by its correlation with two other scales of aggression and violence. According to Mehrabian (1997), the REV correlated .74 ($p < .01$) with the brief Anger and Aggression Scale (Maiuro, Vitaliano, & Cahn, 1987) and .56 with the Violence Risk Scale (Plutchik & Van Praag, 1990). Spearman's formula to correct for attenuation yielded a correlation of .93 between the REV and the Brief Anger and Aggression Scale and a corrected correlation of .78 between the REV and the Violence Risk Scale.

Miller and Eisenberg (1996) have found that violence and empathy have negative intercorrelation. The REV is negatively correlated with both the emotional Empathic

Tendency Scale (Mehrabian & Epstein, 1972) and the balanced Emotional Empathy Scale (Mehrabian, 1996). Correlations are $-.43$ ($p < .01$) and $-.50$ ($p < .01$) respectively. The Risk of Eruptive Violence Scale also correlates negatively ($r = -.49$, $p < .01$) with a general measure of Optimism-Pessimism (Scheier, Carver & Bridges, 1994).

Balanced Emotional Empathy Scale (BEES)

The Balanced Emotional Empathy Scale (BEES) was designed by Albert Mehrabian in 1996 to help distinguish persons who typically are able to experience more of others' feelings from persons who are less responsive to the emotional experiences of others. An updated version of the Emotional Empathic Tendency Scale (EETS), the BEES, measures both the vicarious experience of others' feelings and interpersonal positiveness in a balanced way. It is a questionnaire with 30 items and uses a 9-point Likert-style format. Individuals answer with responses ranging from *very strong agreement* (+4) to *very strong disagreement* (-4). 15 of the items are worded as positive instances of presence of empathic feelings and 15 indicate the absence of such feelings to reduce bias due to acquiescence (Urbina, 1999). The test is designed to measure the emotional, rather than the cognitive aspects of empathy and is appropriate for individuals and groups ages 15 and older. It is a hand scored measure and yields a single total-scale score. It can be used with individuals and groups and takes approximately 10-15 minutes to administer.

The validity of the Balanced Emotional Empathy Scale is evidenced indirectly with high positive correlation of .77 with the earlier version, the Emotional Empathic Tendency Scale (EETS) (Mehrabian & Epstein, 1972). Reviews of available literature indicate strong validity of the scale (Chlopan, McCain, Carbonell, & Hagen 1985;

Mehrabian, Young, & Sato, 1988). Experimental evidence from the EETS yielded that persons with higher emotional empathic tendency scores, compared with those with lower scores are more likely to be affiliative, non-aggressive, score higher on measures of moral judgment, have arousable and pleasant temperaments, and rate positive social traits as important. In addition, highly empathic individuals are more prone to be altruistic in their behavior toward others and are more likely to volunteer to help others (Mehrabian, Young, & Sato, 1988).

The Balanced Emotional Empathy Scale (BEES) relates significantly and negatively with a correlation of $-.31$ to the Maiuro, Vitaliano, and Cahn (1987) Scale of Aggression at $p < .01$. (Mehrabian, 1997). In the same study, the BEES significantly and negatively related to the Risk of Eruptive Violence (REV) (Mehrabian, 1996) measure with a correlation of $-.50$ at $p < .01$. The BEES consistently exhibited stronger relations with the measures of aggression, violence and optimism than the earlier version of the scale, the EETS, indicating greater construct validity of the BEES. Miller and Eisenberg (1988) found generally low but significant negative relations between the EETS and its variants with measures of aggressive and externalizing/antisocial behaviors.

According to Johnson (1999) in his review of the BEES, the construct validity of the measure has been studied in terms of pleasure, arousal, and dominance, which are factors specified in Mehrabian's (1997) personality model. A regression equation weighted equally on the pleasure and arousal factors indicates that highly empathic individuals tend to be both pleasant (positive) and arousable (reactive). Although further testing is recommended before the instrument can qualify as a clinical instrument, test reviewers indicate that it can be viewed as an adequate measure for research purposes.

Johnson (1999) also reports adequate internal consistency (reliability) of the BEES (Cronbach's $\alpha=.87$).

The norms for the full-length Balanced Emotional Empathy Scale (BEES) are: Mean = 45 and Standard Deviation = 24 (Mehrabian, 2000). These numbers reflect combined male and female norms and are applicable and appropriate most of the time. Male norms are as follows: Mean = 29 and Standard Deviation = 28. Female norms tend to be generally higher (Mehrabian, Young, & Sato, 1988) and are: Mean = 60 and Standard Deviation = 21. Raw scores are computed for each subject by summing responses to the 15 positively worded items and by subtracting from this quantity the sum of the individual's responses to the negatively worded items. The raw scores are then converted to *z* scores, yielding an easy interpretation of the meaning of the score. When correlating with other variables, unstandardized raw scores are sufficient without norms.

The BEES lends itself to statistical analysis done on samples that include individuals of both sexes and age ranges.

Research Procedures

The art instructor at each of the participating schools administered all of the pretreatment measures approximately one week before delivering the large group guidance intervention. To insure confidentiality, all answer sheets were coded. The investigator was provided with information regarding the school, age, gender, and race of each individual participant for use in the analysis. Gender was the variable of interest in regard to the treatment.

During the Facilitator Workshop, art teachers were trained in uniform procedures for the delivery of the Children's Nowicki-Strickland Internal External Locus of Control

Scale (CNSIE), the Risk of Eruptive Violence Scale (REV), and the Balanced Emotional Empathy Scale (BEES). Teachers were instructed to read all of the items of each measure to the students in order to control for differences in delivery and differences in reading levels of the participants. All of the pre-instrumentation was collected and delivered to the researcher prior to the delivery of the treatment intervention. Uniform time frame for delivery of the intervention was adhered to by the participating teachers.

The six treatment sessions took place within a single grading period with each session taking approximately 45-50 minutes. Upon terminating the intervention, the teachers again administered the CNSIE, the REV, and the BEES to students in both the treatment and control groups. All data was placed in large envelopes and was collected and analyzed by the researcher.

Data Analysis

A mixed model ANCOVA was performed on all measures for both the treatment and control groups in order to determine whether the observed differences between means were due to chance or to systematic differences among treatment populations (Shavelson, 1996). Predictable individual differences were removed from the dependent variable, providing a truer estimate of experimental error and a more powerful test of the null hypothesis. Pretest scores served as the covariate to adjust posttest scores. Random assignment of groups to either control or treatment conditions increased the validity for using the ANCOVA.

The ANCOVA examined two main effects of gender and group. An alpha level of .05 significance was set for each of the hypotheses. The .05 level of significance gave

sufficient power and was a reasonable probability level for determining the effectiveness of the intervention strategy for high school art students.

CHAPTER 4

RESULTS

This study examined the effectiveness of a large group counseling intervention for high school art students with teachers as facilitators. Art teachers delivered the intervention to art classes mixed with students from grades nine, ten, eleven, and twelve. Arts-based sessions were designed to influence students' perceived levels of control, risk of initiated violence, and levels of empathic awareness.

The effectiveness of the large group counseling intervention was assessed by analysis performed on pre-and postmeasures using an analysis of covariance model (ANCOVA). Three dependent measures were used to gather data related to the effects of the intervention. The measures included the (a) Children's Nowicki- Strickland Locus of Control Scale (CNSIE), (b) Risk of Eruptive Violence Scale (REV), and (c) Balanced Emotional Empathy Scale (BEES).

Data on the three dependent measures were collected from 153 students in grades nine, ten, eleven, and twelve attending 4 public high schools. Intact art classes were used in a convenience sample of an experimental research design of randomly assigned treatment and control classes. The assignment resulted in 78 students in the test group and 75 students in the control group. Assumptions were checked to provide support for the use of ANCOVA as an appropriate statistical analysis. Results may be found in Appendix E. All statistical tests were conducted at a .05 confidence level.

Data Analysis

Three dependent variables were used to investigate four hypotheses.

Supplemental statistics supporting correlation of variables can be found in Appendix E.

Students' Perceived Locus of Control

The Children's Nowicki-Strickland Internal External Locus of Control Scale (CNSIE) was used to investigate the effects of treatment on the students' perceived locus of control. Scores on this instrument could range from a possible 0-40, with points assigned for each corresponding external choice. Higher scores indicate a more external control orientation than lower scores that indicate more internal control orientation.

External control orientation is associated with more problematic behavior.

The first hypothesis focussed on the locus of control construct:

H₀₁: There will be no significant difference between treatment and control group on locus of control, as measured by the Children's Nowicki-Strickland Internal External Locus of Control Scale (CNSIE).

An ANCOVA was conducted on the CNSIE to test the stated null hypothesis (Table 4-1).

Main effects of treatment. A Significant treatment effect was found for the CNSIE scores at .05. Both males and females in the treatment group had lower posttest means than their counterparts in the control groups. Males in the control group had a posttest mean of 15.50, while posttest mean for treatment males was 13.21. Females in the control group had a posttest mean of 12.82, while females in treatment had a posttest mean of 12.29 (Table 4-2).

Group and gender both appear to influence the CNSIE according to the ANCOVA results. Therefore, H₀₁ was rejected. A significant interaction was found between gender and pre-CNSIE ($p=.025$). The significant interaction of gender by pre-CNSIE is plotted on Figure 4-1.

Table 4-1
Statistical Results ANCOVA- CNSIE

Source	SS	df	MS	F	Sig.
Corrected Model	2175.012	5	435.002	29.163	.000
Intercept	221.833	1	221.833	14.871	.000
Pre-CNSIE	1882.816	1	1882.816	126.222	.000
Group	63.709	1	63.709	4.271	.041*
Gender	117.165	1	117.165	7.855	.006*
Gender*Pre-CNSIE	76.209	1	76.209	5.109	.025*
Group*Gender	2.595	1	2.595	.174	.677
Error	2192.752	147	14.917		
Corrected Total	4367.765	152			

R Squared=.498 (Adjusted R Squared=.481)

*Significance at $p < .05$

Table 4-2
Descriptive Statistics Post-CNSIE

Group	Gender	N	Mean	SD
Treatment	Female	41	12.29	6.16
	Male	37	13.21	4.51
	Total	78	12.73	5.42
Control	Female	41	12.82	5.01
	Male	34	15.50	5.20
	Total	75	14.04	5.24
Total	Female	82	12.56	5.59
	Male	71	14.30	4.95
	Total	153	13.37	5.36

As Figure 4-1 shows, when comparing those who scored low on the pretest, males were more external than females on the posttest. On the other hand, when scoring high on the pretest, females were more external than males on the posttest. These findings indicate that females in this sample who tended to be internal on locus of control initially were more internal than the boys on the posttest who were internals. It also indicates that

girls in the sample who tended to be more external initially on locus of control were higher or more external than the boys on the posttest who tend to be externals.

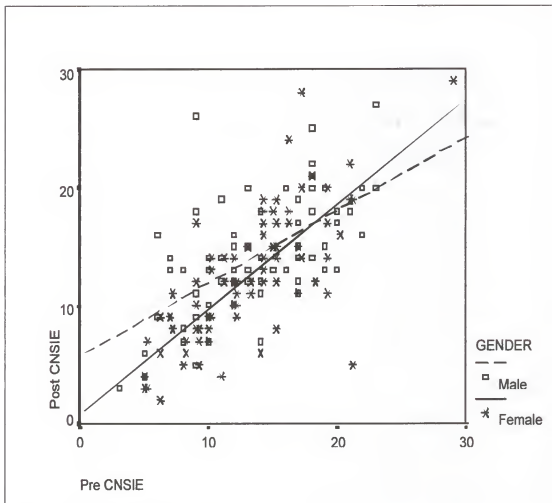


Figure 4-1. Gender by Pre-CNSIE Interaction

Students' Perception of Risk of Eruptive Violence

To investigate the effects of treatment on the students' perceptions of their personal risk of initiated violence, the results of the REV scale were subject to analysis (Table 4-3). Levene's test of equality of error variance tested the null hypothesis that the error variance of the dependent variable was equal across groups. Tests of between-subjects effects was used to analyze pre and post scores of both treatment and control groups to determine if a gender interaction existed (Table 4-3).

Table 4-3
Statistical Results ANCOVA- REV

Source	SS	df	MS	F	p
Corrected Model	361370.947	4	90342.737	83.401	.000
Intercept	3336.955	1	3336.955	3.081	.081
Pre-REV	304327.975	1	304327.975	280.944	.000*
Group	2248.301	1	2248.301	2.076	.152
Gender	3054.585	1	3054.585	2.820	.095
Group*Gender	695.286	1	695.286	.642	.424
Error	160318.399	148	1083.232		
Corrected Total	521689.346	152			

R Squared=.693 (Adjusted R Squared=.684)

*Significance at $p < .05$

Females in the treatment group had a posttest mean of -49.85. Males in treatment had a posttest mean of -23.16. Control group females had a posttest mean of -60.53 while posttest mean for males in control was -12.38 (Table 4-4). Scores for both positively and negatively worded items created a range with higher scores corresponding to higher risk of eruptive violence.

Table 4-4
Descriptive Statistics Post-REV

Group	Gender	N	Mean	SD
Treatment	Female	41	-49.85	54.33
	Male	37	-23.16	55.06
	Total	78	-37.19	55.95
Control	Female	41	-60.53	48.12
	Male	34	-12.38	66.23
	Total	75	-38.70	61.56
Total	Female	82	-55.19	51.28
	Male	71	-18.00	60.47
	Total	153	-37.93	58.58

The second hypothesis tested focussed on the construct of risk of initiated violence:

- H02 There will be no significant difference between treatment and control group on risk of initiated violence as measured by the Risk of Eruptive Violence Scale (REV).

Main effects of treatment. There was not a significant treatment effect for this dependent measure. Therefore the stated null hypothesis was not rejected. Statistical results can be found on Table 4-3.

Students' Perception of Emotional Empathy

The Balanced Emotional Empathy Scale (BEES) was used to measure the dependent variable of perception of emotional empathy. Levene's test of equality of variance checked the ANCOVA assumption of equal variance and a test of between-subjects effects was also conducted (Table 4-5). Scores were determined by scaled answers to positively and negatively worded items with the higher scores corresponding to higher levels of emotional empathy.

The following null hypothesis was tested with regard to the construct of perceived emotional empathy:

- H03 There will be no difference between the treatment and control group as measured by the Balanced Emotional Empathy Scale (BEES).

Table 4-5
Statistical Results ANCOVA-BEES

Source	SS	df	MS	F	p
Corrected Model	183018.832	4	45754.708	94.217	.000
Intercept	2646.091	1	2646.091	5.499	.021*
Pre-BEES	141026.694	1	141026.694	290.400	.000*
Group	1269.022	1	1269.022	2.613	.108
Gender	2402.524	1	2402.534	4.947	.028*
Group*Gender	64.018	1	64.018	.132	.717
Error	71873.064	148	485.629		
Corrected Total	254891.895	152			

R Squared=.718 (Adjusted R Squared=.710) *Significance at $p < .05$

Females in the treatment group had a posttest mean score of 37.36 while males in treatment resulted in a posttest mean score of 8.4. Females in the control group had a posttest mean of 37.19 and males had a posttest mean of .26 (Table 4-6).

Table 4-6
Descriptive Statistics Post-BEES

Group	Gender	N	Mean	SD
Treatment	Female	41	37.36	38.10
	Male	37	8.45	32.86
	Total	78	23.65	38.34
Control	Female	41	37.19	31.65
	Male	34	.26	47.93
	Total	75	20.45	43.69
Total	Female	82	37.28	34.81
	Male	71	4.53	40.69
	Total	153	22.08	40.95

Main effects of treatment. It appears that the level of emotional empathy was not impacted by the treatment as measured by the BEES. Since no significant difference was found, the null hypothesis was not rejected. However, a gender main effect was indicated in the test of between-subjects effects. (Table 4-6).

Both treatment and control groups males scored lower than females in both groups at $p=.028$. Lower scores indicated a lower level of perceived emotional empathy. This however, showed no significant influence of treatment. A more detailed statistical report can be found in Table 4-5.

The following null hypothesis was examined with regard to interaction of treatment and gender and the dependent variables:

- H04: There will be no significant interaction between treatment and gender as measured by the CNSIE, REV, and the BEES.

Two-way interactions. The treatment effect by gender was examined with the ANCOVA model using posttest means to test the null hypothesis. A test of between-subjects effects was conducted to determine if the covariate interacted with the fixed variable of gender. Although a significant gender and pre-CNSIE interaction was found at $p=.016$ and a gender effect was found with both pre and post-BEES, no significant interactions were found between treatment and gender as measured by the CNSIE, REV, or the BEES. Therefore, the null hypothesis H_{04} was not rejected.

Other Findings

The arts-based teacher facilitated counseling intervention for high school art students utilized literature and both contemporary and classic visual art forms to stimulate discussion and address the dependent variables. Delivered in six sessions, content focussed on the enhancement of empathy, locus of control, and the prevention of violence. An experiential activity was included in each session.

Because of the nature of this study, it was important to try to explore what the students were experiencing. Therefore, students were invited to identify feelings and emotions *as if* they were the characters in the art and literature and also express in writing and in graphic form how that exploration influenced their own thinking, feeling, and behaving. The researcher collected the writing and artwork from the students. For instance, the following are some examples from the written and visual expressions rendered by some of the treatment participants. Other examples can be found in Appendix F. Student writings are not edited for spelling or grammar and are quoted exactly as written. Original artwork was done in both color and black media. Student intentionality may be somewhat affected due to the black and white copy of the images.

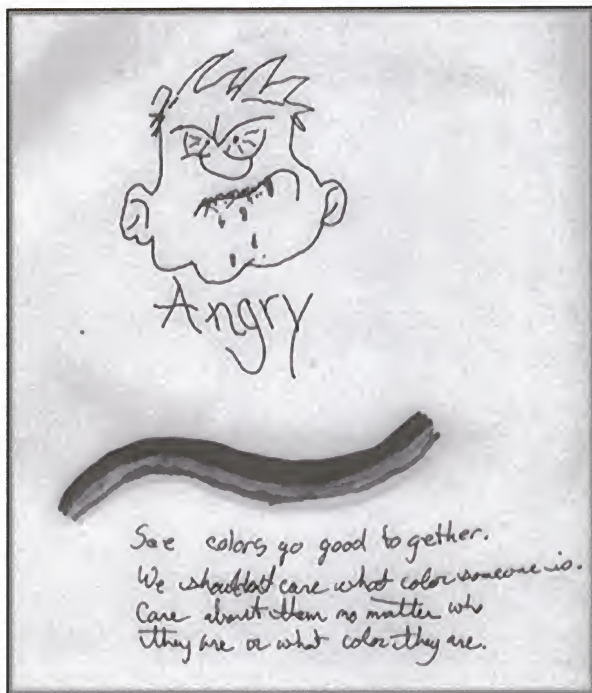
Student Responses to Session One Goal: Understanding Suffering from Racism

Figure 4.2. Student Artwork Session One: "We Shouldn't Care What Color Someone Is"

"I feel like people in this world today never gave up the lock and key toward racism. Because right now as a Black African-American, I still don't feel safe.

I'm afraid one day someone might hurt me just for the color of my skin. But I won't let my guard down. I am ready and able to defend myself."

"I think it [the incident portrayed in the art and literature] was wrong. I have always been raised that everyone is the same-equal. It really hurts me to know that this kind of stuff actually happens in today's world. Maybe not in that kind of situation [referring to the literature], but with people calling other people Niggers or Crackers. That's just like walking up to someone and calling that person a Bitch."

"As the character I am enraged. That man shouldn't have kicked me. I am also sad. Sad that some one would do this to me. It isn't right. I think I am sad. I am sad that people do these kind of things to others. It couldn't be more wrong. If I saw that happening, I would help the kid. But fighting would be my last resort!"

[Reaction to the literature] "I would feel hate and enraged toward them but at the same time I would feel sorry for the men who kicked me because they are so closed-minded and just have no idea they are so hateful. I felt really angry because people can be so uninformed and just plain out stupid. It really upsets me when I hear about or see things like this. When you see someone mistreated like that you just wanna scream."

"I would feel ashamed and embarrassed. Mostly shocked. I would wonder, what did I do to him? Why is he so mad at me? I would be embarrassed and ashamed because of my skin color because I'm not like everyone else and there's nothing I could do about it. I would want not to hurt or cause equally inflicting pain on this person, I would just want to explain and make these people understand what it's like to be different. I feel sad that people actually did go through misery and embarrassment as well as [being] victims of discrimination."



Figure 4-3. Student Artwork Session One: "The Monster of Racism"

Summary of the Study

A summary of the results of the ANCOVAs for this study are presented below.

Results are organized by dependent variable. Of the four hypothesis in this study only one was rejected.

Students' Perception of Locus of Control Orientation as Measured by the CNSIE Scale

- There was a significant difference between the way treatment and control group students rated their own locus of control orientation following the intervention.
- There was a significant difference between the way males and females rated their own locus of control orientation.
- There was a significant gender and Pre-CNSIE interaction. When comparing those who scored low on the pretest, males scored higher and were more external than females on the posttest. On the other hand, when scoring high on the pretest, females were more external than males on the posttest. These findings seem to indicate that females in this sample who tended to be internal on locus of control initially were

more internal than the boys on the posttest who were internals. It also indicates that girls in the sample who tended to be more external initially on locus of control were higher or more external than the boys on the posttest who tend to be externals.

Students' Perceptions of Risk of Initiated Violence on the REV Scale

- There was no significant difference between the way in which treatment and control group students rated their own risk of initiated violence.
- There was no significant difference in the way males and females rated their own level of risk of initiated violence.

Student's Perceptions of Levels of Emotional Empathy on the BEES Scale

- There was no significant difference in the way treatment and control group students rated themselves on levels of emotional empathy.
- Gender was a main effect in the tests of between-subjects effects for the BEES. Girls in the sample scored higher than did the boys on the dependent measure, indicating that the girls perceived themselves as having more emotional empathy than did the boys.
- There was no significant gender and treatment interaction for the BEES.

Other Findings

- Students who participated in treatment expressed empathic feelings in written form that identified their perceptions of the experiences of the characters depicted in literature and art in the experiential large group counseling sessions.
 - Students expressed their own feelings and beliefs in written form in response to art and literature presented in the large group counseling sessions.
 - Students used various art media to create graphic images that reflected their reactions to the literature, art, and to their own written responses to the experiential counseling sessions.
 - Affective data collected from the arts-based intervention suggests the potential of the intervention to:
 - ignite the imagination
 - to give students an opportunity to freely express themselves both verbally and artistically
 - to open opportunities for alternative choices
 - to develop empathic awareness
 - to influence the capacity to care.
- These may decrease initiated violence. More examples are found in Appendix F.

Results of Correlations Among Dependent Measures

- The Children's Nowicki-Strickland Internal External Locus of Control (CNSIE) Scale has a significant positive correlation with the Risk of Eruptive Violence (REV) Scale. This supports the notion that individuals with external locus of control have more problematic behavior than internal individuals.
- The Balanced Emotional Empathy Scale (BEES) has a significant negative correlation with both the CNSIE and the REV, which indicates that individuals with higher levels of empathy tend to also have lower risk of initiated violence and are more internal in their perceptions of locus of control. Table of supplemental statistics supporting this summary may be found in Appendix E.

In the next chapter, conclusions are made based on results presented in Chapter 4.

Methodological limitations, implications, and recommendations for additional research are discussed.

CHAPTER 5 SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to determine the effectiveness of an arts-based teacher-facilitated large group counseling intervention. Specifically, high school art students from grades nine, ten, eleven, and twelve in multi-age intact classes from 4 public high schools participated in the study (N=153). The study was designed to increase personal control and empathic awareness while decreasing the risk of initiated violence. Classes were randomly assigned to treatment and control groups. Adjusted group means were used in the analysis of covariance (ANCOVA) for each of the dependent measures.

Four art teachers who had received training and a scripted training manual, delivered the intervention to the art students. An intervention of six sessions featured information with visual art and literature that focused on helping students understand the social, physical, and emotional conditions of others and how understanding can reduce the risk of initiated violence. Sessions were devoted to issues of racism, poverty, body bigotry, disability, abuse, and religious and ethnic persecution. The intervention was delivered in a single grading period.

The group format provided a setting where students were able to freely discuss the topics and write about feelings that were identified by stepping into the shoes of the characters presented in the art and literature. Students were also given the opportunity to

express their feelings symbolically through an experiential art activity associated with each session. Facilitators stressed to the students that neither their art nor their writings would be judged or censored in any way.

Art students who participated in the test groups were compared to the art students in the control groups on three dependent variables. The first dependent variable, locus of control, was measured by the Nowicki-Strickland Internal External Locus of Control Scale (CNSIE). Students responded to 40 statements by circling yes or no as each response was read to them by the teacher-facilitator. Scores were based on the number of responses that indicated external locus of control orientation concerning the statement. The scores had a possible range of 0-40. Higher scores indicated a more external orientation than did the lower scores. External responses as raw numbers were used in the ANCOVA analysis. The related hypothesis HO₁ was rejected.

The second variable, risk of initiated violence, was measured by the Risk of Eruptive Violence Scale (REV). The REV asked students to rate themselves in terms of items related to their tendency to have aggressive, violent, or destructive behavior. The REV contains 35 items that were read to the students. Students responded by reporting their degree of agreement or disagreement with each item in terms of a number on a Likert-type scale. Responses to sums of negatively worded items were subtracted from sums of positively worded items to obtain the students' scores. Raw scores were used in the ANCOVA analysis to compare treatment and control groups. Higher scores represented a higher risk of initiated violence. HO₂, which dealt with this construct was not rejected.

The third dependent variable, students' perceptions of level of emotional empathy, was measured by the Balanced Emotional Empathy Scale (BEES). Items on this instrument focus on one's tendency to feel vicariously the emotional experiences of others. Questions on the 30-item scale were read to the students by the teacher-facilitators and students responded by indicating degree of agreement or disagreement with each item by choosing a number on a Likert-type scale. Scores were obtained by subtracting the sums of responses to negatively worded items from sums of responses to positively worded items. Total raw scores were analyzed using the ANCOVA. Higher scores indicated individuals who are generally more responsive to the emotional expressions and experiences of others. H_{O3} , which focussed on students' perceptions of balanced empathy, was not rejected. Additionally, H_{O4} , which dealt with interaction between treatment and gender was not rejected.

Other findings were collected from the test group as responses to the arts-based information presented in the large group counseling intervention. Sketches, drawings, paintings and written responses were among the symbolic data collected. Students reflected by writing and producing graphic symbols about thoughts, feelings, and behaviors from both their own and the characters' views in the art and literature.

Conclusions

The outcomes of the study were mixed. Conclusions are discussed with regard to each of the dependent variables and the experiential data.

Students' Perceptions of Locus of Control

Group and gender both effected the results of the CNSIE. The ANCOVA performed for this dependent measure revealed significant treatment effectiveness at .05.

A significant interaction between gender and pre-CNSIE was also revealed by the ANCOVA analysis.

Overall pre-and posttest means indicated that girls in the sample tended to be more internal than did the males of the sample. Students in the treatment group had lower posttest mean scores than did students in the control group, showing treatment effectiveness. The higher scores of control group students indicated more external orientation of locus of control.

External orientation is associated with a tendency for more problematic behavior. Persons with an external locus of control may be less successful in coping with stressful situations than are individuals who generally believe that they are in control of the events of their lives. Problems associated with external locus of control include: low influence resistance; low resistance to temptation; inability to tolerate discomfort while helping another individual; low ability to defer gratification; short future time perspective; high suicide ideation; and negative future outlook. Persons who are emotionally disturbed, persons who have learning disabilities, and individuals who are delinquent are more likely to have an external locus of control.

On the other hand, individuals with internal locus of control orientation tend to show more pro-social behavior as well as having a tendency to show more insight about their own social behaviors and the consequences that evolve from them. Males, who are more internal, tend to show more insight and to be more cooperative. This characteristic is especially important when considering peer pressure and its effect on violence. It is therefore concluded that this guidance unit has the potential to influence internality and may reduce violence.

Students' Perceptions of Risk of Eruptive Violence

The analysis of covariance (ANCOVA) performed on this dependent measure revealed that there was not a significant difference between treatment and control group students for perceived risk of violence. Therefore, it was concluded that the arts-based large group counseling intervention did not significantly impact the students' propensity toward initiated violence.

Student's Perceived Level of Emotional Empathy

The ANCOVA for this dependent measure showed no significant difference between perceptions of emotional empathy of students in the treatment and control groups. It was concluded that the arts-based counseling intervention did not significantly impact the levels of emotional empathy of the students.

The only variable that significantly effected the BEES scores was the gender of the participant. Females in both treatment and control groups scored significantly higher than did the males on the postmeasure. The higher scores of the females indicated higher levels of perceived emotional empathy.

Other Findings

Written and pictorial reactions were collected from the students in the treatment group. Their reflections were responses to the information, discussion, art, and literature that composed the arts-based large group counseling intervention. Students were instructed to identify feelings through reflective writing by stepping into the shoes of the characters that were represented in visual art and selections of literature. They were also instructed to write about their own personal feelings and to represent those feelings in symbolic graphic form.

Various studio media were offered for the experiential activities including colored markers, charcoal, watercolor, and pastels. Students also made preliminary sketches and then used clay to create sculptural images that celebrated their own bodies. This activity followed the session on body bigotry.

Many of the student writings and visual images reflected an understanding of the feelings that were presented by individuals portrayed in the art and literature. Some students responded with empathic awareness of pain or suffering due to the conditions of racism, bigotry, oppression, abuse, or disability. Other students responded with an ambivalent attitude that reflected knowledge of the emotional and physical state of the character but with personal feelings that were contrary. As indicated by the art and written material that was collected, students expressed themselves freely, which seems to indicate synergistic action due to the intervention. Words, symbols, and graphic schemata emerged as images from the cognitive-affective processes. Students identified feelings, beliefs, and projected possible behaviors that could result from the cognitive and affective states that were revealed through the art and literature. This information added depth to the data collected.

Discussion

Results of the current study suggest that the arts-based counseling intervention appeared to significantly impact locus of control but did not significantly impact the risk of initiated violence, or the emotional empathy of high school art students as measured by the instruments selected. It was interesting to note, however, that the variable of gender had a significant main effect on two of the dependent measures.

Mean posttest scores seem indicated that males scored higher than females on both pre and post-measures of locus of control, showing that males of the sample were generally more external and perhaps more prone to react to stimuli outside themselves. The characteristic of externality is positively correlated with high risk of eruptive violence. These results might suggest that the counseling intervention include components that address negative peer pressure.

The females who scored low on both pre and post-measures of locus of control scored lower than the males who also scored low on both measures. Females, who scored high on both pre and postmeasures, scored higher than the males who scored high on both pre and postmeasures. Females in the sample were more extreme in their tendencies on locus of control than were males. These results call for further investigation of additional variables that impact extreme scores on locus of control.

Females in both treatment and control groups tended to score higher with regard to the construct of emotional empathy. There was no significant treatment influence, but it is interesting to note that higher scores indicate greater tendency to understand the emotions and experiences of others. High empathy correlated positively with internal locus of control and negatively with high risk of eruptive violence (Appendix E).

Results of the study indicated that alternate forms of analysis in addition to quantitative means could provide important information when assessing the effectiveness of an arts-based counseling intervention.

Limitations

Sample size posed limitations. Seven public schools agreed to take part in the study. Permission from superintendents and principals was obtained. Art teachers were

positive and agreed that the intervention was appropriate and timely in light of recent school violence. However, halfway through the study, the superintendents and/or school boards of three of the participating schools pulled their schools out of the study. Additionally, student attrition in the remaining schools decreased the sample size.

Although no clear-cut reasons for dropping out of the study were cited by administrators, sensitivity of the subject matter may have been a factor. During the intervention, art students explored issues of racism, poverty, body bigotry, disability, abuse, and religious and ethnic persecution. Content was presented and discussed concerning how lack of empathy can impact personal control and risk of initiated violence.

The brevity of the intervention may also have been a limitation to the study. Although meeting for six sessions is a common format for large group counseling in public schools, the issues presented were immersed with value-laden social implications. The problems addressed in the sessions have been building for decades and cannot be easily reduced to a six-session intervention.

Closely associated with the complexity of sensitivity of the intervention could be the limitation due to social desirability. Control group students may have responded in a manner that they perceived to be most socially desirable, consequently narrowing the gap of difference between treatment and control group data.

Instruments used to measure the dependent variables presented an additional limitation. It is probable that the instruments were not sensitive enough to the constructs being addressed. The subject matter of the intervention dealt with emancipatory perspectives. Since these issues are humanistic in nature, personal contact and data that

emerge from a qualitative study may have been more definitive in terms of student change.

Testing effect could be have been another limitation to this study. Primed by the memory of responses to the pre-measures, treatment and control group responses on the post-measures may have been similar to their previous answers.

School principals or superintendents volunteered their school's participation in the study. The lack of random selection of schools presents a limitation in the ability to generalize results, as does the use of intact classes. In this study, the population being studied was high school art students from public schools in three north central Florida districts. Those who volunteered were representative of a range of those districts' demographics. There can be no generalization of results beyond this current study.

Implications

The results of this study contribute limited information to administrators, teachers, and school counselors about the effectiveness of a large group counseling intervention for art students. The implication is that there is a growing urgency for collaborative work in reaching the large number of students who are in need of guidance services and strategies for empathic understanding and reducing violence in our schools.

The implication is that arts-based large group counseling interventions with high school art students have the potential to effect changes in perceptions. Due to the ratio of students per guidance counselor, it is sometimes difficult for counselors to schedule large group and small group guidance interventions on the high school level. The demands of scheduling, consultation, and crisis intervention utilize much of the counselor's time.

The implication is that teachers are in a unique position for collaboration with guidance counselors and for facilitating guidance materials with subject-area content.

A parsimonious approach is to train teachers to be facilitators who actively contribute to a developmental guidance program. This study suggests the use of art teachers due to their familiarity with affective material inherent in the fine arts. The implication is that art education has traditionally encouraged the study and expression of value-laden material. It is this researcher's belief that a partnership between guidance and art is a natural one. Both areas deal with matters of the mind and heart. However, it should be noted that this type of intervention alone is not adequate. The brevity of the intervention only brushes the surface of the issues. The intervention alone cannot promise cognitive and affective changes that produce a violence-free environment.

This study contributes to an expanding body of literature on strategies for reducing violence in schools. Research indicates that males with internal locus of control tend to show more pro-social behavior as well as having a tendency to show more insight about their own social behaviors and the consequences that evolved from them (Crandall & Crandall, 1983). Males who tend to be more internal, tend to show more insight. They tend to be more cooperative. Therefore, the implication is that a guidance unit that has the potential to influence internality would also be prone to reduce violence.

Externals who tend to be more dependent on approval by peers, may be less affected by a guidance unit. Therefore, the implication is that it is important to continue to investigate the construct of locus of control in relation to school violence and how to design more effective guidance units that can reach these external individuals.

High empathy positively correlates with internal locus of control. The implication is that high empathic individuals have high internal locus of control and are not prone to violent behavior (negative correlation found in Appendix E). It is important then, to investigate further the construct of empathy in relation to school violence. It seems relevant to continue exploration of empathy, locus of control, and risk of violence in connection with one another.

Recommendations

Since there was difficulty in achieving and/or maintaining participation, a primary recommendation would be that greater attention must be paid to the solicitation of participants. Administrators should be approached in person rather than by letter when petitioning for participation in this type of study. This method of solicitation may address questions and misconceptions more directly and create greater opportunity for the administrator to see the relevance of the materials developed for the study. Dropout rate may be reduced through personal contact by the researcher.

A research recommendation is to extend the study with a different population. What would it look like if the study were used with students in an alternative setting for behavior modification? These students could be compared to students in regular settings.

An additional recommendation would be to use this type of arts-based intervention as an adjunct to other violence prevention strategies. Students have an opportunity to learn about control orientation and to practice empathic awareness through discussion, written, and symbolic form. Action opens the potential for students to perceive themselves as part of a solution in which they have a voice. Students actively

engaged in the conversation of change are more empowered than those whose behaviors are controlled or modified from external sources.

Another recommendation would be to utilize arts-based guidance interventions in small group counseling settings as well as with individuals. Arts-based research is a holistic approach to education and addresses all learning styles. Children make connections between unfamiliar ideas and their own lived-through experience in order to find personal meaning in new information. Arts-based counseling interventions give students the opportunity to *try on* new ideas and behaviors through verbal as well as experiential practice. This is the process of learning from the inside-out. Arts-based interventions foster divergent thinking, develop the imagination, and encourage self and other awareness. Creative modalities are powerful connections that join cognitive and affective experiences. Creative arts make information come alive, giving meaning and value to the learning experience.

Another recommendation is to train all teachers in facilitative techniques. The guidance counselor can collaborate in such a manner that developmental guidance becomes available to all students. Facilitative teachers model empathy, encourage control, and are able to diffuse violent behaviors through respect and caring.

A final recommendation is for teachers to advocate for the immersion of affective education into the curriculum. The art of caring can be modeled and taught in every subject area. The teacher-facilitator can be an effective agent of social change. Facilitative techniques communicate the value of caring to students. Caring tends to increase empathic understanding. Increased empathy would seem to be a goal of early intervention for the prevention of school and societal violence.

APPENDIX A
CONSENT LETTERS FOR PARTICIPATION

Department of Counselor Education
PO Box 117046 University of Florida
Gainesville, Florida 32611

Distinguished School Board Members;

My name is Dianne Skye. I have been a high school art teacher for over twenty years, with my last eleven years of teaching at P.K. Yonge Developmental Research School. Currently, I am finishing my Ph.D. in Counselor Education at the University of Florida and desire to investigate the results of a unit for the prevention of violence. The intervention is in the form of teacher facilitated large group guidance for high school art students. Art and literature form the basis of the intervention designed to increase emotional empathy, affect locus of control, and decrease initiation of violence. Art activities and expressive writing will be included in the intervention format.

Attached, you will find a request to principals for their high school's voluntary participation in a study that would allow me to share information and intervention strategies with an art teacher at the various schools and at the same time meet UF requirements for completion of my degree.

Art teachers will be asked to attend a 2 hour workshop that would provide current information about initiated violence, emotional empathy that leads to understanding self and others, and locus of control. We will examine in the workshop the role of the teacher as facilitator and how affective education can be a vital addition to violence prevention programs. I will focus on the nature of my own research and provide specific information needed to carryout the study.

I will be available to the schools and the art teachers throughout the study. Thank you for taking time to consider the attached request and I look forward to working with those who choose to participate. If you have any questions, please call me at (352) 392-1554, extension 253 or (352) 373-6033.

Sincerely,

Dianne Skye
Counselor and Artist /Educator

Department of Counselor Education
PO Box 117046 University of Florida
Gainesville, Florida 32611

Dear High School Principal;

My name is Dianne Skye. I have been a high school art teacher for over twenty years, with my last eleven years of teaching at P.K. Yonge Developmental Research School. Currently, I am finishing my Ph.D. in Counselor Education at the University of Florida and desire to investigate the results of a unit for the prevention of violence. The intervention is in the form of teacher facilitated large group guidance for high school art students. Art and literature form the basis of the intervention designed to increase emotional empathy, affect locus of control, and decrease initiation of violence. Art activities and expressive writing will be included in the guidance format.

Attached, you will find a request for your school's voluntary participation in a study that would allow me to share information and intervention strategies with an art teacher at your school and at the same time meet UF requirements for completion of my degree.

The art teacher at your school knows that this request is coming. Since the attached request is so brief, I felt the need to alert art teachers as to the nature of their commitment if your school participates. Additionally, art teachers will be asked to attend a 2 hour workshop that would provide current information about initiated violence, emotional empathy that leads to understanding self and others, and locus of control. We will examine in the workshop the role of the teacher as facilitator and how affective education can be a vital addition to violence prevention programs. I will focus on the nature of my own research and provide specific information needed to carryout the study.

I will be available to you or your school's art teacher throughout the study. Thank you for taking time to consider the attached request and I look forward to working with those who choose to participate. If you have any questions, please call me at (352) 392-1554, extension 253 or (352) 373-6033.

Sincerely,

Dianne Skye
Counselor and Artist /Educator

Department of Counselor Education
PO Box 117046 University of Florida
Gainesville, Florida 32611

Dear High School Art Teacher:

My name is Dianne Latson Skye. I have been an art teacher for over twenty years and am a doctoral student at the University of Florida under the supervision of Dr. Robert Myrick in the Counselor Education Department. I am conducting a study that involves examining the effectiveness of a teacher facilitated large group guidance intervention for high school art students. Art, literature, and art activities form the basis of the intervention that is designed to increase understanding of self and others by vicarious experience of various aspects of the human condition. The study will examine levels of emotional empathy, locus of control, and perceptions of risk of initiated violence. Since art teachers deal with diversity, feelings and emotions on a daily basis, it is my belief that affective education can best be delivered by artist/educators as an essential contribution to violence prevention strategies.

If you choose to participate, you will be asked to complete several tasks that include attending a two hour workshop, coordinating the study in your school, administering pre and post test instruments, and delivering the large group guidance intervention. These activities will take place during eight 50-minute classroom periods. The first session will be used to deliver premeasures, the intervention will be delivered in the next six sessions, and the eighth session will be used for delivery of the postmeasures. The intervention is to be delivered during a single grading period.

Results of the study will be reported in the form of group data only. Individual data, including names of teachers and schools will be coded by number and kept confidential to the extent provided by law.

If you have questions, please contact me at (352) 373-6033 or 392-1554 ext. 253. Or you may reach my supervisor, Dr. Myrick at 392-0731. Questions about research participants' rights may be directed to the UFIRB office, University of Florida, Box 112250, Gainesville, FL 32611-2250; (352) 392-0433.

I have read the information above and voluntarily agree to participate in Dianne Skye's study. I have received a copy of this information.

Teacher's Signature

Date

Department of Counselor Education
PO Box 117046 University of Florida
Gainesville, Florida 32611

Dear Parent/Guardian,

My name is Dianne Skye. I am a graduate student in the Department of Counselor Education at the University of Florida, under the supervision of Dr. Robert Myrick, conducting research on the effectiveness of a teacher facilitated large group counseling intervention for high school art students. The purpose of this study is to compare the perceptions of students who take part in the intervention with those who do not participate. The results of the study may help teachers and administrators understand the importance of affective education designed to increase understanding of self and others as a vital component of violence prevention strategies. The art teacher at your child's school will lead the large group guidance intervention.

Half of the art students who participate will be randomly assigned to participate in the large group guidance for the prevention of violence which will take place over six classroom sessions during a single grading period. Each session will last about fifty minutes and will be facilitated by the art teacher who will use art and literature to focus the discussion and process student's feelings and experiences. Students will respond to the art and literature by engaging in discussion, writing, and through art activities. Art students not receiving the intervention will maintain their regular school routine, helping to determine the effectiveness of the guidance intervention.

All art students who participate, even if they are not selected for participation in the guidance sessions, will be asked to complete three instruments about how they see themselves. The instruments will take about forty minutes of their time prior to the beginning of the intervention and again at the conclusion of the intervention after the six classroom sessions have been completed. The art teacher will read the instruments to the students. Student answer sheets will be number coded and their identity will be kept confidential to the extent provided by law. Results will only be reported in the form of group data and will be available upon request in July. Participation or non-participation in this study will not affect the student's grades or progress in the art program.

You and your child have the right to withdraw consent for your child's participation at any time without consequence. Your child will be given information about the nature of violence and how empathic understanding of the experiences and feelings of others can promote acceptance. Knowledge of self and others, empathic understanding, and increased control are potential benefits for students participating in the study. No compensation is offered for participation. If you have any questions about this research project please contact me at (352) 373-6033 or (352) 373-6033. Or you may contact my faculty supervisor, Dr. Robert Myrick, at 392-0731. Questions or concerns about research participant's rights may be directed to the UFIRB office, University of Florida, Box 112250, Gainesville, FL 32611-2250; (352) 392-0433.

Return this portion of the consent to your child's art teacher by _____
if you would like your child to participate.

I have read the procedure described above. I voluntarily give my consent for my child,
_____, to participate in Dianne Skye's study involving a large
group guidance intervention for high school art students. I have received a copy of this
description.

Parent/Guardian

Date

2nd Parent/Witness

Date

Assent Agreement for All High School Art Students
In Treatment and Control Groups

The following paragraph is to be read to the students by the high school art teacher prior to completion of pre-post instruments. The name of each art teacher will go in the blank. After the script is read, students will be given the assent form at the bottom to sign.

Hello Class,

As your art teacher, _____, I am helping a University of Florida student, Dianne Skye, gather information about the way you see yourselves. I would like to ask you to complete three short checklists with me today and again at a later time. I will read them to you. Only myself and the University of Florida student will see your individual answers. Your answer sheets will be number coded and your confidentiality will be protected to the extent provided by the law.

If you choose to take part, you may stop at any time and you will not have to answer any questions you do not want to.

I understand my rights as a participant in this study and I agree to voluntarily participate

Student Signature

Date

APPENDIX B
RESEARCH PROCEDURES

Instructions for Implementing the Arts-Based Guidance Study

Principal Investigator: Dianne Skye 281-8183 cell
(352) 392-1554, ext. 253 work;
(352) 373-6033 home

Checklist of Procedures

- ____ 1. Participate in Facilitator Training
- ____ 2. Random Assignment of Treatment and Control Groups
- ____ 3. Send out Parent Permission Letters to All Participants
- ____ 4. Collect Parent Permission Slips From Both Treatment and Control Groups
- ____ 5. Read Assent Script to All Students Being Tested
- ____ 6. Collect Signature Slips
- ____ 7. Guide Students Through Personal Data Sheets
- ____ 8. Pretest Both Treatment and Control Groups
- ____ 9. Call Researcher When Pretest is Complete. Give Signature Slips, Student Data Sheets, and Pretest Materials to Researcher
- ____ 10. Read Assent Script to Treatment Group
- ____ 11. Collect Signature Slips
- ____ 12. Deliver Arts-Based Guidance Intervention to Treatment Group
- ____ 13. Posttest All Students in Treatment and Control Groups
- ____ 14. Return Posttest Materials and Survey to Researcher

Instructions for Random Assignment to Treatment and Control Groups

Since the study utilizes a convenience sample with two intact classes from each participating school, random assignment to treatment and control groups will be done by simply flipping a coin to determine which class will receive treatment and which class will be designated as the control group.

Pre and Posttest Data Collection

Data is collected for each student whose parent has given permission for his or her participation in the study whether they have been assigned to treatment or the control group. Pretest data will be collected prior to the beginning of the intervention. Posttest data, using the same instruments and procedures, will be collected upon completion after the intervention has been delivered.

Assent Agreement and Student Data Form

Read the assent agreement script to all students participating in the study before completing the pretest instruments. Collect the assent forms then pass out the instrument booklets with the student data sheet as the first page.

Then say: “Look at the student data sheet which is the first page of your instrument booklet. The number of your participating school has already been circled for you. Now go to number 2 and pencil in the last four digits of your social security number. Circle the appropriate responses to gender, age, ethnicity, and grade in school. When you have completed that, write the last four digits of your social security number on the top of each of the remaining pages of the booklet. If you do not know your social security number, lightly pencil your name at the top of the booklet and your initials on the top of each page. I will put the last four digits of your social security number if you do not know it. And remember, your confidentiality will be protected to the extent of the law. You are all very familiar with testing conditions. I would like to remind you that there is no talking in order to give everyone an opportunity to consider their answers without distraction or interference.”

Children's Nowicki-Strickland Internal-External Locus of Control Scale (CNSIE)

Then say: “The first scale is used to find out what students think about certain things. I will be reading the questions to you and as you follow along with me, circle a “Yes” or a “No” to indicate how *you* feel. There are no right or wrong answers and no one else besides the researcher and myself will see your answers. Your parents or your other teachers will not see your answers. Don't take too much time thinking about your answers. Just circle the answer that indicates most accurately how you feel. Find # 1 on the answer sheet and let's begin. Please do not move ahead but mark each answer after the question is read to you.”

Give students a minute to stretch and then move on to the next instrument when the CNSIE is finished.

Risk of Eruptive Violence Scale

Say: “Turn the page of your booklet to the (REV) SCALE. This scale will also be read to you but the answering format is somewhat different. I will read each question to you and you will indicate the degree of your agreement or disagreement with each of the statements by writing the numerical value that best describes your attitudes accurately and generally- that is, the way you actually feel about things. Number 9 indicates very strong agreement with the question, with the scale descending in agreement to number 1 which indicates very strong disagreement. Do not answer how you think things should be, but how *you* actually feel. And again, remember that your confidentiality is protected and no one else besides the researcher and myself will see your answers. Please mark each statement after it is read to you and do not jump ahead in your answer booklet.”

Give students a minute to stretch before beginning the final scale.

Balanced Emotional Empathy Scale

Say: "Thank you students for your cooperation and excellent behavior. The last scale will be answered in the same way that you answered the previous one. Try to describe yourself and your attitudes accurately and generally, that is, the way you are in most situations-- not the way you are in specific situations or the way you hope to be. These answers are strictly about you and the way you think and feel. After I read each question, indicate your degree of agreement or disagreement with the statement. 9 indicates very strong agreement. The scale descends in degree of agreement with 1 indicating a very strong disagreement with the statement as it applies to you as an individual. Find #1 on your answer sheet. Let's begin."

Remind students to double check to make sure that they have filled in the personal data sheets completely, circling the correct answer for each of the questions. If any student has not filled in the last four digits of their social security numbers, remind them to lightly pencil in their names so you can fill in the numbers later. Tell the students that the data sheets with their identification numbers will be destroyed after the researcher has recorded the demographic information for her study. Data Sheets are to be completed for both pre-test and post instruments.

Checklist of Materials to be Returned to the Researcher

Please return the following information to Dianne Skye. Call her after administering pre-test and post-test so she can pick them up from you.

281-8183 cell
(352) 392-1554, ext. 253 work;
(352) 373-6033 home

_____ Parent Permission Slips for both Treatment and Control Groups

_____ Assent Signatures from all Students Participating in both Treatment and Control

_____ Student Data Sheets with Pretest Materials

_____ Assent Signatures from Students Participating in Arts-Based Intervention

_____ Student Data Sheets with Posttest Materials

_____ Student Packets with Stream of Consciousness Writing and Art Expressions

_____ Claywork if Teacher as Facilitator Does Not Have Access to a Kiln

APPENDIX C
RESEARCH INSTRUMENTS

Children's Nowicki-Strickland Internal External Locus of Control Scale

Circle Yes or No for each question as the item is read

- | | | | |
|-----|----|------|------------------------------------------------------------------------------------------------------------------|
| Yes | No | (1) | Do you believe the most problems will solve themselves if you just don't fool with them? |
| Yes | No | (2) | Do you believe that you can stop yourself from catching a cold? |
| Yes | No | (3) | Are some kids just born lucky? |
| Yes | No | (4) | Most of the time do you feel that getting good grades means a great deal to you? |
| Yes | No | (5) | Are you often blamed for things that just aren't your fault? |
| Yes | No | (6) | Do you believe that if somebody studies hard enough he or she can pass any subject? |
| Yes | No | (7) | Do you feel that most of the time it doesn't pay to try hard because things never turn out right anyway? |
| Yes | No | (8) | Do you feel that if things start out well in the morning that it's going to be a good day no matter what you do? |
| Yes | No | (9) | Do you feel that most of the time parents listen to what their children have to say? |
| Yes | No | (10) | Do you believe that wishing can make good things happen? |
| Yes | No | (11) | When you get punished does it usually seem its for no good reason at all? |
| Yes | No | (12) | Most of the time do you find it hard to change a friend's mind? |
| Yes | No | (13) | Do you think that cheering more than luck helps a team to win? |
| Yes | No | (14) | Do you feel that it's nearly impossible to change your parent's mind about anything? |
| Yes | No | (15) | Do you feel that your parents should allow you to make most of your own decisions? |
| Yes | No | (16) | Do you feel that when you do something wrong there's very little you can do to make it right? |

- Yes No (17) Do you believe that most kids are just born good at sports?
- Yes No (18) Are most of the other kids your age stronger than you are?
- Yes No (19) Do you feel that one of the best ways to handle most problems is just not to think about them?
- Yes No (20) Do you feel that you have a lot of choice in who your friends are?
- Yes No (21) If you find a four leaf clover do you believe that it might bring you good luck?
- Yes No (22) Do you often feel that whether you do your homework has much to do with what kind of grades you get?
- Yes No (23) Do you feel that when a kid your age decides to hit you, there's little you can do to stop him or her?
- Yes No (24) Have you ever had a good luck charm?
- Yes No (25) Do you believe that whether or not people like you depends on how you act?
- Yes No (26) Will your parents usually help you if you ask them to?
- Yes No (27) Have you felt that when people were mean to you it was usually for no reason at all?
- Yes No (28) Most of the time, do you feel that you can change what might happen tomorrow by what you do today?
- Yes No (29) Do you believe that when bad things are going to happen they just are going to happen no matter what you try to do to stop them?
- Yes No (30) do you think that kids can get their own way if they just keep trying?
- Yes No (31) Most of the time do you find it useless to try to get your own way at home?
- Yes No (32) Do you feel that when good things happen they happen because of hard work?

- Yes No (33) Do you feel that when somebody your age wants to be your enemy there's little you can do to change matters?**
- Yes No (34) Do you feel that it is easy to get friends to do what you want them to?**
- Yes No (35) Do you usually feel that you have little to say about what you get to eat at home?**
- Yes No (36) Do you feel that when someone doesn't like you there's little you can do about it?**
- Yes No (37) Do you usually feel that it's almost useless to try in school because most other children are just plain smarter than you are?**
- Yes No (38) Are you the kind of person who believes that planning ahead makes things turn out better?**
- Yes No (39) Most of the time, do you feel that you have little to say about what your family decides to do?**
- Yes No (40) Do you think it's better to be smart than to be lucky?**

APPENDIX D
TEACHER-FACILITATOR TRAINING MANUAL

WALK A MILE IN MY SHOES

Guidance to End Violence

Unit Objectives:

- ◆ To help students understand the nature of empathy and how it relates to personal control.
- ◆ To help students understand the link between the lack of empathy and initiated violence.
- ◆ To give students the opportunity to explore personal, social, psychological, and emotional issues that impact behavior.
- ◆ To allow students to experience the perspective of another through art and literature and to express feelings and cognitions through words and symbols associated with experiential learning.

These objectives will be reinforced in every session with the additional emphasis on particular issues highlighted in each session.

SESSION ONE: "I SHINED THEIR SHOES"

Focussed Objective:

- ◆ To help students understand the experience of one suffering from racism and oppression.

Materials Needed:

Overhead projector and cassette tape player

Overheads of overview of school violence statistics and definition of empathy

Artwork that graphically explores the nature and emotions associated with racism

Audiotape of excerpt from literature dealing with racism.(Selection for this

session: *Nigger* by Dick Gregory, pages 10-11. Overheads, and audiotape

included in manual. Alternate selection of literature: *The Bluest Eyes* by Toni

Morrison)

Paper, pencils (included)

Colored markers (included)

Opening Statement:

Say: "Hello class, today we are starting the first of six session that deal with the nature of empathy and how the lack of empathy can impact behavior and lead to violence. Since this is a University of Florida study, I will be reading most of the information to you to make sure that the study is delivered consistently by all of the teachers involved. The subject matter is not meant to shock you, but to create a greater awareness. I think you will find it to be interesting and fun. We will be using artwork and literature to explore

portions of people's lives and attempt to understand thoughts, feelings, and experiences from their perspectives. You will also have an opportunity to identify those feelings in written form and in symbolic form through various art materials. Your work and your words will be kept private, so feel free to express yourselves in an uncensored manner as you write and symbolize the feelings you experience through these works of art and literature."

Activity: Discussion to Introduce Empathy: Links to Control and Violence

Have students sit in their normal seating arrangement or in an arrangement that will ensure that all students can see the overheads and hear the taped literature.

Say: "First of all, I want to hear from you. What does it mean to be empathic, or to have empathy for someone?" (Allow several responses, acknowledging contributions, linking similar answers). Then say, "In contrast, what is the difference between sympathy and empathy?" (Allow several answers and then put up the first overhead)

Overhead #1 (Read the definition aloud) **WALK A MILE IN MY SHOES.**

Empathy: empathy or the ability to be empathic, is to perceive the internal frame of reference (emotions and meanings) of another person as if you were that person. You do this without losing your own identity. It means understanding the thinking and feelings of another person as if you were walking in their shoes. When you are able to empathize, you are able to understand more accurately what it means to be that person. In addition, you can use that understanding to adjust your personal judgments, attitudes, and behaviors toward that person.

Say: "Empathy is what allows us to connect with other human beings. When we more accurately perceive another's feelings and imagine feeling that same way ourselves, we are empathic. It requires that we understand that all people share the same kinds of feelings and emotions. We accept those emotions as something we could possibly feel in that person's same circumstance, then we move much closer to an understanding of ourselves and others."

Say: "Lack of empathy can result in lack of self-control and result in violent behaviors toward others. Let's look at some of the many forms that violence takes in schools and in society."

Overhead #2 and #3 (Read the information) "Violence takes the following forms: bullying; intimidation; taunting; anger; physical aggression, verbal or emotional abuse stemming from racism, sexism, religious or ethnic persecution; course jokes or stereotypical remarks; gender inequity; persecution due to sexual orientation; discrimination due to body type or

physical or mental disability. A violent person reacts without considering the circumstances of another.

Ask: “Can you think of any other forms of discrimination, prejudice, or racism that are not mentioned on this list that could possibly result in violence?” (Allow for responses, reflect or paraphrase to acknowledge individual responding).

Say: “You don’t have to share your personal experience out loud, but think to yourself about a time when you were emotionally or physically hurt due to actions of another person. We’re going to be looking at some of these conditions that cause humans to suffer emotionally and physically. An overview includes:” (Put up overhead #4).

Overhead #4. (Read information) “Many conditions contribute to an increase in violence: Guns and weapons on school campuses; breakdowns in a family, poor role models, and celebration of violence in the media. Drug and alcohol use and abuse, racism and hate crimes, and poverty all can create conditions that potentially contribute to the perception of loss of personal control and risk of initiated violence.”

Say: “When you get really irritated at someone for something that they have said or done, before reacting, consider how conditions in that person’s life might be impacting his or her behavior. You may not fully understand that individual’s circumstances. Let’s take a look at some art and literature related to the physical and emotional experiences of one suffering from racism.

As you are listening to the literature and viewing the art, try to experience it as though you are the main character. Step into their shoes, allow yourself to experience the thoughts and emotions of that character.”

Activity: Art and Literature: Experiential Link to Learning

Overheads #5, #6, #7, #8 (Put up each over head for about 30 seconds while the tape is playing the literature excerpt. Leave #8 up while the students work on the response activity.)

Pass out lined paper for written responses and plain white paper and colored markers for art activity.

Say: “As if you were the main character, first write how you are feeling about what has happened as though it has happened to you. Identify the names of your feelings by referring to the feelings chart in your handout if your need to. Then write reflections about your feelings, what you are thinking, and what you may feel like doing.

When you are finished with your writing, take the paper and markers and in your choice of either symbolic, non-objective, or abstract style, use

color, line, and shape to express the thoughts and emotions you described in your writing. Your work does not have to be realistic, although it can be if you want it to. Please remember that neither your writing nor your artwork will be judged for its artistic merit. This is a brief process. Feel free to express yourself."

Literature taken from: *Nigger: An Autobiography* by Dick Gregory
Page 10-11 [Edited to soften language and content]

I've dyed a lot of shoes, Momma, down on my hands and knees in the taverns, dying shoes and shining shoes. I never told you too much about the things I did and the things I saw, Momma, remember the time I came home with my teeth knocked in and my lip all cut? Told you I tripped downstairs. Momma, I got kicked. Right in the face.

It was Saturday afternoon, my big hustling day. I was ten, but I looked like I was seven. There were a lot of people in the tavern, drinking beer, and I was shining this white woman's shoes. They were white and brown shoes, summer shoes. The men sitting at the bar were laughing.....

White and brown shoes. I didn't want to get the brown polish on the white part so I put my other hand on the back of the white woman's leg to steady myself.....One of the white men, a man who wasn't laughing came off his stool.....

He kicked me right in the mouth.....

The bartender jumped over the bar and grabbed me with one hand and my shoeshine box with the other. "Sorry, boy, it's not your fault, but I can't have you around." Out on the sidewalk he gave me five-dollar bill.

When I saw all the blood and pieces of tooth on my shirt, I got scared.....if I could get kicked in the mouth a couple more times today, and get five dollars each time, man, I'd be all right.

Processing the Activity:

Say: "You have experienced a taste of what racism is like. **Ask:** What are some of the feelings that you experienced? (Allow for several responses, acknowledging and linking.) **Ask:** What are some things that you were thinking as you stepped into the character's shoes? **Ask:** When you find yourself reacting in a negative way to someone of a group that has experienced many forms of racism and oppression, what could you do to increase your self-control and perhaps develop greater empathy for that individual? (Allow for several responses. Then perhaps add: "Individuals of color in this country have endured many forms of oppression. If we try to put ourselves in their place, or 'walk a mile in their shoes', we will stop and think before responding and strive for a greater understanding.")

Overhead #9 (Read material). "Psychological studies of people with deeply rooted prejudices reveal that they generally fear failure. They tend to lack self-awareness, and have low self-esteem. They have little faith in themselves

or in other people. Afraid and insecure, they tend to wear a mask that hides what they are really like inside. This helps them feel in control or like they fit in. Their lives become centered on their search for approval. People who are prejudiced blame others who are different from themselves for the inadequacies they themselves feel.

As one researcher concluded, their failures and inadequacies become a burden for them to bear and, as a result, they often target other people as scapegoats. The degree of their self-hatred is likely reflected in the intensity of their hatred for the scapegoat group. (B.K. Bryant in *Teaching Tolerance* by Sara Bullard)

Summary Statement:

Say: We are living in an increasingly diverse society. We are widely different in many ways. Although we are different, very human being has the need to feel cared about and understood. We need to be aware of the consequences of our attitudes and actions toward other humans.

Empathy is a force. When we open our hearts and minds to understand the conditions under-which our fellow human beings live and endure, we will temper our responses with compassion, sensitivity and the respect that every human being needs and deserves.

You can make a big difference in the quality of our world by striving to understand what it's like to 'Walk a Mile in Another's Shoes.'"

"Thank you for your participation, openness, and honesty. Our next session will deal with understanding suffering from poverty and homelessness."

SESSION TWO: "MY SHOES CAME FROM THE DUMPSTER"

Focussed Objective:

- ◆ To help students understand the experience of one suffering from poverty and deprivation.

Materials Needed:

Overhead projector and cassette tape player
 Overheads about poverty
 Artwork overheads that graphically explore the nature and emotions associated with poverty and deprivation
 Audiotape of excerpt from literature dealing with poverty. Selection for this session: *Amazing Grace* by Jonathan Kozol, pages 21-23.
 (Overheads, audio tape, and hard copies included in manual)
 Paper (included)
 Charcoal (included)

Opening Statement:

Put up Overhead #1. (Have students sit in their normal seating arrangement or in an arrangement that will ensure that all students can see the overheads and hear the taped literature.)

Say, "Although we live in the richest nation of the world, the reality is that individuals in every state of the Union are going to bed hungry, people are without clothing, shelter, and go without the basic necessities of life. Over 12 million children live in poverty in the United States. More than 4 million poor children are under the age of six. Let's take a look at some of the consequences."

Overhead #2. (Read the material aloud).

"The most well-documented effect of childhood poverty is on educational achievement. Children's life chances are influenced because those who grow up poor often have lower literacy rates, higher rates of dropping out, and higher delinquency rates. Illiteracy is strongly correlated to delinquency and criminal behavior. Another major consequence of poverty is that low income often leads to residence in extremely poor neighborhoods characterized by social disorganization and few resources for child development."

Overhead #3. (Read the material aloud)

"Child poverty also influences nutrition and health. Statistics show that poor children often experience diminished physical health. Inadequate nutrition has marked effects on the growth and possibly the mental development of children. Poor children suffer from emotional and behavioral problems more

often than children who are not raised in poverty. These effects, however, are less strong than the effect of poverty on educational achievement."

Activity: Discussion on the Consequences of Poverty

Say: "I want to hear from you. What are some of things that children from low-income families have to deal with in school each day?" (Allow several responses, acknowledging contributions, linking similar answers. If students are not initiating, give them some hints) "What about clothing? What are some of the issues surrounding clothing and shoes?"... "What about free and reduced lunches, do you think children who receive these services are ever embarrassed or feel labeled or separated from the other students?" "What about issues surrounding taking friends home for a sleep-over, birthday party, or just to hang out?" "What are some of the feelings or reservations that you think children could have surrounding those kinds of experiences that are common place to many of us?"

Say: "When you are able to empathize, you are striving to understand what it means to be another person. Empathic individuals are able to use that understanding to influence their own judgments, attitudes, and behaviors toward others."

Ask: "How can we begin to understand and empathize with the experiences of a person living in poverty?" (Allow for responses, reflect or paraphrase to acknowledge individual responding).

Ask: "Can you think of any other forms of discrimination, prejudice, or oppression that individuals from poor circumstances face in our society?" (Allow for several responses, acknowledging and summarizing)

Ask: "We learned from the research information that those living in poverty are more likely to have delinquent or even criminal behavior. What do you think causes those kinds of actions?" (Allow for responses)

Ask: "Since the emotional burdens that accompany poverty are so great, what are some ways that we as can help reduce those burdens for students at school?" (If students have trouble initiating response, remind students that making fun, teasing, making insensitive comments about clothing, homes, physical appearance, etc. are all form of violence and add to the already emotionally stressful conditions that people in poverty are suffering.)

Ask: "Have you ever seen someone who was being teased and made fun of because of his or her clothes, no-name brand shoes, or some other issue related to having less materially than others? How did you feel when you saw that happening?"

Say: “Before reacting in a hurtful way to someone, consider possible conditions that may influence his or her life. Let’s take a look at some art and literature related to the physical and emotional experiences of one suffering from poverty. Sometimes we have the misconception that everyone has control over his or her condition in life. As you are listening to the literature and viewing the art, try to experience the thoughts and emotions of that character.”

Activity: Art and Literature: Experiential Link to Learning

Overheads #4, #5, #6, #7, #8 (Put up each over head for about 30 seconds while the tape is playing the literature excerpt. Leave #8 up while the students work on the response activity.)

Pass out lined paper for written responses and plain white paper and charcoal for art activity.

Say: “From the point of view of the female victim, first write how you are feeling about what has happened as though it has happened to you. Identify your emotions, what you are thinking, and what you may feel like doing. When you are finished with your writing, take the paper and charcoal and use line and shape to express what you described in your writing. Your work does not have to be realistic, although it can be if you want it to. Neither your writing nor your artwork will be judged for its artistic merit. This is a brief process. Feel free to express yourself.”

Literature taken from Amazing Grace: The Lives of Children and the Conscience of a Nation by Jonathan Kozol.
Pages 21-23 [Edited]

.....She grew up in Harlem and the Bronx and went to segregated public schools, not something of her choosing, nor that of her mother and her father. She finished high school, studied bookkeeping at a secretarial college, and went to work, beginning at 19. When she married, at the age of 25, she had to choose her husband from that segregated “marriage pool.” to which our social scientists sometimes quite icily refer, of frequently unemployable black men, some of whom have been involved in drugs or spent some time in prison. From her husband, after many years of what she thought to be monogamous matrimony, she contracted the AIDS virus.

She left her husband after he began to beat her. Cancer of her fallopian tubes was detected at this time, then cancer of her uterus. She had three operations. Too frail to keep on with the second of two jobs that she had held, in all, for nearly 20 years, she was forced to turn for mercy to the City of New York.

In 1983, at the age of 39, she landed with her children in a homeless shelter two blocks from Times Square, in an old hotel in which the plumbing did not work and from which she and David and his sister had to carry buckets to a bar across

the street in order to get water. After spending close to four years in three shelters in Manhattan, she was moved by the city to the neighborhood where she now lives in the South Bronx.....

Processing the Activity:

Say: "You have experienced a small taste of the consequences of poverty."

Ask: "What are some of the feelings that you experienced?"

(Allow for several responses, acknowledging and linking.)

Ask: "What are some things that you were thinking as you stepped into the character's shoes?"

Ask: "When you find yourself reacting in a negative way to someone who is suffering from poverty, what could you do to increase your self-control and perhaps develop greater empathy for that individual?" (Allow for several responses.) Then perhaps add:

Say: "Individuals suffering from the conditions of poverty in this country endure emotional and social pressure. If we try to put ourselves in their place, we will stop and think before responding in a negative way and strive for a greater understanding of the condition of others."

Summary Statement:

Say: "As our empathy increases, so does our ability to have self control over insensitive thoughts and words that wound the spirits of others. Our sensitivity can promote peaceful relationships and even inspire us to take action to do our parts in helping to improve the condition of the lives of others. You can make a big difference in the quality of our world by striving to understand what it's like to 'Walk a Mile in Another's Shoes.'"

"Thank you for your participation, openness, and honesty. Our next session will deal with understanding suffering from discrimination due to body type and stereotypical standards of beauty."

SESSION THREE: "MY SHOES CARRY A HEAVY LOAD"

Focussed Objective:

- ◆ To help students understand some of the experiences of those who suffer from weight bigotry.

Materials Needed:

Overhead projector and cassette tape player
 Overheads about weight bigotry in America
 Artwork overheads that graphically explore the nature and emotions associated with issues of weight
 Audiotape and hard copies for students of excerpt from literature dealing with weight bigotry and sexism. Selection for this session: *The Next Generation of Activists* by Roxy Walker. (Reprinted from Summer 1995 issue of *Radiance*; http://www.radiancemagazine.com/suuuer95_rwalker.html)
 (Overheads, audio tape, and hard copies included in manual)
 Paper (included)
 Individual bags of clay for each student (included)

(Have students sit in their normal seating arrangement or in an arrangement that will ensure that all students can see the overheads and hear the taped literature.)

Opening Statement:

Say: "Millions of men and women in our society suffer because of their body type. Thin people in our society, especially thin women, benefit enormously, while overweight individuals are often overlooked and left out. Weight bigotry is a form of prejudice that divides people into artificial categories designated as inferior and superior."

Overhead #1 and #2. Read the material aloud).

Say: "When racism was at its most powerful in America, white people profited from it in a variety of ways even if they did not support it. In this country, being white carries privilege while members of other races may suffer.

When anti-Semitism was a greater force than it is today, Jews paid the price while Gentiles, prejudiced or not, stepped with relative ease into jobs, neighborhoods, hotels, restaurants, social circles, and country clubs.

And now, as a result of body bigotry, it is the obese individual, and not his or her thinner counterpart, who endures pain of prejudice. Disgusted looks, comments, and stereotypical thinking come everywhere."

(Overhead #2) Overweight men or women are often faced with smirking or pitying stares from others. They receive unwanted diet advice and often receive substandard medical care from those doctors who scold, threaten,

and misdiagnose purely on body size. Insensitive individuals may tease and make rude comments at swimming pool and beach.” (W. Charisse Goodman: *The Invisible Woman*)

Overhead #3. (Read the material aloud)

Say: “The American culture benefits by ignoring body stereotypes that fuel weight prejudice. The weight loss industry profits approximately \$33 billion per year. Encouraging body hatred is extremely profitable.

Holding on to these standards of obsessive thinness is cruel and damaging. Stereotypes about body size ignore real accomplishments and qualities of character. The focus is shallow when physical characteristics are the standards by which one is judged.”

Overhead #4 (Read the material aloud)

Say: “Let’s look at a list of hurtful assumptions that millions of women and men hold who participate in weight prejudice. These stereotypes inflict pain and suffering. Some of them include: Big people are lazy; fat people fear the opposite sex; obese people look alike; The large woman is compared to a dog, a pig, a cow, a hippo, or an elephant; a fat person is not seen as human.

Weight prejudice, together with other aspects of appearance obsession, promotes competition between women who can live up to the anorexic standards. As a result, the large woman must fight not only for equality with men but also for a level playing field with thin women. It’s hard to say which is the more difficult.” (W. Charisse Goodman: *The Invisible Woman*)

Activity: Discussion on the Consequences of Weight Bigotry

Say: “It’s time to hear from you.”

Ask: “What are some of things that obese individuals have to deal with in school each day?” (Allow several responses, acknowledging contributions, linking similar answers. If students are not initiating, give them some hints: not being chosen for athletic teams; difficulty with relationships and dating; students and teachers treating them differently; not having the same kinds of trendy clothes that other teens are wearing)

Ask: “What kinds of feelings do you think an obese person has to deal with?” (loneliness, feelings of inferiority, shame, embarrassment...)

Ask: “What kinds of bigoted behavior have you personally seen that could hurt the feelings of a large person?”

Ask: “What kinds of unhealthy choices do some overweight individuals sometimes turn to because of the emphasis our society puts on being thin?” (Facilitate brief discussion about anorexia and bulimia).

Ask: “What are some ways that we as individuals can help reduce that emotional burden in relationship to students at school?” (If students have trouble initiating response, remind students that making fun, teasing, making insensitive comments about physical appearance, etc. are all form of violence and add to the already emotionally stressful conditions that large people are suffering)

Say: “When you find yourself being tempted to make a rude comment or having stereotypical thoughts about someone who is large, think about how you might feel in their circumstance.”

Let’s take a look at some art and literature related to the physical and emotional experiences of one suffering from weight bigotry. Sometimes we have the mistaken idea that everyone has control over his or her condition in life. As you are listening to the literature and viewing the art, try to experience it as though you are the main character. Step into their shoes, allow yourself to experience the thoughts and emotions of that character.”

Activity: Art and Literature: Experiential Link to Learning

Overheads #5, #6, #7, #8, #9 (Put up each over head for about 30 seconds while the tape is playing the literature excerpt. Leave #9 up while the students work on the response activity.)

Literature taken from *The Next Generation of Activists* by Roxy Walker
 Edited from the Summer 1995 issue of
Radiance. http://radiancemagazine.com/summer_95_rwalker.html

A crowded dance floor where young people of every shape, size, and color get along and let the music move them. I’m in the middle of it all, dancing with myself, having the time of my life, free of everything until....

“Hey, Lard Ass!” “I didn’t know cows could dance... if that’s what you’re doing.” “Why do they let fat people in here anyway? They take up too much space. Fatso!” Four guys make ignorant comments and gestures to me- a night so incredibly free ruined by four obnoxious guys!

I’m Roxy Walker..... a fat woman in the 1990’s, and I’m fighting stereotypes....

A hurtful incident was in sixth grade. In art class I sat alone, working very hard, hoping to win some approval. When the teacher finally complimented me in front of the class, I was thrilled. I thought, Now they’ll have to accept me. It didn’t happen. The next day I came to class and found my art folder and all my work had been destroyed. Someone had ripped some things and stapled other things. None of my work would go into the art show because someone had destroyed it all....

I never felt truly accepted or acceptable in high school. Besides the students who made fun of me, I had problems with various adults and school officials. ...I can talk about the gym teacher who made me walk three to four times what other

students had to run, just because I had a doctor's not saying I couldn't run.....I was often separated from everyone else.

Pass out lined paper for written responses and plain white paper and clay for art activity.

Say: "From the point of view of the individual suffering from being obese, first write about this young woman's experience as though you were in her shoes. Write down your emotions, what you are thinking, and what you may feel like doing.

When you are finished, take out the clay that you have been given and use it to celebrate your own body. You may want to do a preliminary sketch first to plan your piece. The work does not have to be realistic, although it can be if you want it to. You can create a small image of yourself, a part of your body that you feel proud of, or a caricature. Neither your writing nor your artwork will be judged for its artistic merit. Feel free to express yourself and celebrate any part or all of your body with the clay."

Processing the Activity:

Say: "You have experienced a glimpse of what it may be like to feel the pain from weight bigotry."

Ask: "What are some of the feelings that you experienced from the point of view of the character in the literature?" (Allow for several responses, acknowledging and linking.)

Ask: "What are some things that you were thinking as you stepped into the character's shoes?"

Ask: "What was it like to have to think of your own body and celebrate it or a part of it that you feel is attractive?" (This may be hard for the students to disclose. You may want to add:

Say: Everyone's body is sacred and deserves being treated with respect. Regardless of your size or weight, you have an incredible body and should treat it well.

Ask: When you find yourself reacting in a negative way to someone who is suffering from issues of weight or sexism, what could you do to increase your self-control and perhaps develop greater empathy for that individual? (Allow for several responses.) Then perhaps add:

Summary Statement:

Say: "Individuals suffering from weight bigotry and sexism in this country endure emotional and social pressure. Empathize. Don't judge unfairly."

SESSION FOUR: "MY SHOES NEVER TOUCH THE GROUND"

Focused Objective:

- ◆ To help students understand some experiences of individuals who suffer from physical or mental disabilities.

Materials Needed:

Overhead projector and cassette tape player
 Overheads about disability in America
 Artwork overheads that graphically explore the nature and emotions associated with issues of mental and physical disabilities
 Audiotape from literature dealing with physical disability. Selection for this session: *Izzy, Willy-Nilly* by Cynthia Voigt, p. 21-22; 98-99.
 (Overheads, audiotape, and hard copies included in manual)
 Paper and pencils for writing (included)
 Watercolors, brushes, paper, and water containers (included)

(Have students sit in their normal seating arrangement or in an arrangement that will ensure that all students can see the overheads and hear the taped literature.)

Opening Statement:

Say: "One of the major difficulties facing individuals with disabilities is the reactions they receive from other people. Many people are afraid of someone with a handicap, whether physical or mental or both."

Ask: "What are some reactions people have either outwardly or inwardly when they are in the presence of someone with a disability?" (Allow for several responses and then add the following)

Say: "If not afraid, many people are at the very least uncomfortable with what they see and feel emotionally when they experience someone with a physical handicap. Many people are cautious and timid around individuals with handicaps. Some people keep their distance. Although curious and wanting to be friends, some people just don't know where to start. Most of the time, those reactions stem from not understanding the nature of the disability."

Ask: "What are some kinds of disabilities that are possibly suffered by individuals in a school setting?"

Overhead #1 (Read the material aloud).

Say: "Many Americans suffer from some type of disability."

15% of the general population, approximately 38 million people, experience some activity limitation due to chronic health conditions or impairments. 54 million people, live with some level of disability. About half that number (experience severe disability.” (National Health Interview Survey (NHIS), fielded by the National Center for Health Statistics, and the Survey of Income and Program Participation (SIPP), implemented by the U.S. Bureau of the Census)

Overhead #2. (Read the material aloud)

Say: “Many Americans use wheelchairs and other assist devices. According to 1994 National Health Interview Data, an estimated 7.4 million Americans rely on devices to compensate for mobility impairments: 4.8 million use canes, 1.8 million use walkers, 1.6 million use wheelchairs. 4.2 million Americans use hearing aides; 1.7 million use back braces.”

Overhead #3. (Read the material aloud)

Say: “Of all school-age children, 650,000 are limited in mobility, 470,000 have a self-care limitation, 2,743,000 have a communication limitation, and 5,237,000 have a limitation in learning ability. Overall, 6,075,000 school-age American children have some type of functional limitation.” (1994 National Health Interview)

Ask: “Looking at these statistics, what is the prevalent disability suffered by school-age children? (learning disabilities) **Ask:** What makes a learning disability different than other forms of disabilities? (It’s very important here to stress that unlike other physical impairments, the learning disabled individual often suffers in silence. He or she looks like everyone else- no wheelchair, hearing aide, or crutches.)

Ask: What is a learning disability? Can anyone give some examples?”

Overhead #4. (Read material aloud)

Say: “Neurological in origin, learning disabilities interfere with a person’s ability to store, process, or use information. Learning disabilities can affect the ability to read, write, listen, and speak, as well as to solve math or word problems. This creates a gap between ability and what a person can actually do. Having a learning disability does not mean that an individual is retarded or cannot learn. It simply means that he or she learns and processes information in a way different from others. This can be very frustrating to that individual. One of the most exasperating feelings that one can experience is difficulty in reading, since much of our education system is hinged on success in that area.”

Overhead #5 (Read the material aloud)

Say: "This is sometimes a hard topic to talk about, especially since so many people are affected by learning disabilities. Let's look at a list of some feelings that learning disabled individuals experience:"

- ◆ I go home crying almost everyday. I just sit there on my bedroom floor, and let it out. Is it me? I wonder, are others feeling the same way?
- ◆ I hate when my teachers say I am lazy. I wish more people would know about Dyslexia.
- ◆ I want to read more then any thing in the world. I want to go into a library and pick up a book and read it then and there.
- ◆ Dejected.
- ◆ Mad, Frustrated, cheated, cursed nobody gives a _____
- ◆ I hate it when my teachers used to say that I was Dumb.
- ◆ Confused, Embarrassed because what makes sense in my mind, doesn't make sense in my words.
- ◆ From 8th to 10th grade I did not talk to anyone. I was depressed and miserable.
- ◆ The fear of picking up a book is awful.
- ◆ Feeling "stupid" is worse than anything I can ever imagine.

Activity: Discussion and Practical Application

Say: "The feelings that individuals with learning disabilities experience are sometimes overwhelming. It's not surprising that many individuals with these types of disabilities feel devalued in the eyes of society. They may feel isolated and rejected by peers. High school is the prime time that individuals feel the need for a peer group where they can find safety and acceptance."

Ask: "What are some practical ways that everyone can help a learning disabled individual or an individual with a physical impairment feel accepted?" (Never resort to name calling or impatience when someone is having difficulty reading; volunteer to do some peer tutoring; include all individuals with disabilities in social activities; be an advocate and activist- make sure the school is equipped to handle disabilities; be a real friend.)

Activity: Art and Literature: Experiential Link to Learning

Say: "The literature we are using today relates to a physical disability that carries with it many emotional scars. As you listen today, really strive to put yourself in the character's place. It is not a far-fetched story. It could happen to anyone."

Overheads #6, #7, #8, #9, #10 (Put up each over head for about 30 seconds while the tape is playing the literature excerpt. Leave #10 up while the students work on the response activity.)

Literature taken from *Izzy, Willy-Nilly* by Cynthia Voigt
 Pages 21-22 [Edited]

The air outside the door was black and cold, refreshing. I was a little nervous about Marco, but-you just don't ask somebody else's date to take you home unless your date really can't, unless you want the reputation of being more trouble than it's worth to take you out.

In his car, heading down along the dark roads, Marco asked me if I'd had a good time. I told him I had. He said maybe we might do it again sometime, and I laughed inside myself. He was checking me out, to be sure I'd say I'd go out with him again. "You'll have to ask me and see, won't you?" I teased.

"You're a cool kid," he said. But he was driving too fast and slipping through stop signs without stopping, and I didn't feel at all cool.....

I didn't know how fast he was going, or why he decided on a long straight stretch to play the swerving game, swinging the car from side to side of the two-lane road, his arms swinging the steering wheel from one side to the other..... I felt the weight of the car swing out of control before I hear Marco's voice, cursing, and I watched the tree-an elm-rise up at me. The car lights had swung off of it by the time the tree got to me. That was all I remembered. I remembered everything....

That was the last time I saw him, or heard him. He disappeared from my life, taking half of my right leg with him....

Pass out lined paper for written responses and plain watercolor paper, water containers, and watercolors for art activity.

Say, "First, write how you are feeling about what has happened to the main character in the literature as though it has happened to you. When you are finished writing, take out your watercolors. Use the art process to freely express the emotions.

Processing the Activity:

Say, "You have been trying to experience something of what it could be like to feel the emotional pain of suffering from a disability."

Ask: "What are some of the feelings that you experienced?" (Allow for several responses, acknowledging and linking.)

Ask: "What are some things that you were thinking as your stepped into the character's shoes?"

Ask: "What was is like to be able to express your feelings in words and color?"

Ask: “When you find yourself reacting in a negative way to someone who is suffering from the emotional and physical burdens of a disability, what could you do to increase your self-control and perhaps develop greater empathy for that individual?”(Allow for several responses.)

Summary Statement:

Say: “To repeat from previous sessions: empathy for others is a way of being. Empathy is the foundation for positive and meaningful human relationships because it rejects hurting or harming others.

“Thank you for your participation, openness, and honesty. Our next session will deal with understanding suffering from domestic violence and childhood sexual abuse.”

SESSION FIVE: "HE HIT ME WITH HIS SHOE THEN ASSAULTED ME"

Focussed Objective:

- ◆ To help students understand a glimpse of the experience of those who suffer from domestic violence and childhood sexual abuse.

Materials Needed:

Overhead projector and cassette tape player
 Overheads with abuse statistics and warning signs
 Artwork overheads that graphically explore the nature and emotions associated with issues of domestic violence and sexual abuse
 Audiotape from literature dealing with domestic violence and sexual abuse.
 Selection for this session: *The Prince of Tides* by Pat Conroy, pages 478-480; 489
 (Overheads, audiotape, and hard copies included in manual)
 Paper (included)
 Watercolors and brushes (included)

Opening Statement:

Say: "Due to the sensitivity of the subject we are going to be dealing with today, the format will change slightly. We will view the art and listen to the literature first. You may feel reluctant to discuss these issues. Hopefully, the literature and the art experience will give us a lead for discussion."

Activity: Art and Literature: Experiential Link to Learning

(Play the audio-tape and view art overheads #1, #2, #3, #4, and #5. Put each overhead up for several seconds, leaving #5 overhead up during the entire art process.)

Say: "Listen carefully to the literature selection for emotions, sensations, and thoughts. After the selection has finished, use stream of consciousness writing to express how you would feel if you were the main character. Then, use the watercolor media to visually express that experience. Remember, your work is not censored or judged. The process is what is important here."

Literature taken from *The Prince of Tides* by Pat Conroy
 Pages 478-480 [Edited to soften the language]

Randy cut my shirt off from behind and told me to loosen my belt. Not knowing what he wanted, I undid my belt and my pants fell to the floor. I was from rural South Carolina. I did not know a boy could be raped. But my teacher had come to my house..... "Tell me your name, pretty boy, before I cut your freaking pretty throat," he whispered.

"Tom," I said in a voice I did not recognize.....

"Please," I said as he grabbed my larynx with his left hand and squeezed so hard I thought I would lose consciousness. I felt the blade along my waist as he cut through my underwear. Then he took my hair and forced me to my knees. I did not know what he was doing until I felt his penis against my rear.

"No," I begged.

He pulled my hair back hard and drew blood on my rear with the pressure of his knife and whispered, "I'll screw you while your bleeding to death, Tommy. It don't make no difference to me."When he entered me I tried to scream but could not. I could give no voice no utterance to such degradation, to such profuse shame..... I had to summon up a reserve of discipline to keep from telling it all. I do not think the rape affected me as profoundly as my adherence to those laws of concealment and secrecy my mother had put into effect.

Processing the Activity:

Ask: "Moving past the discomfort in hearing the passage, what would you say were the main emotions that you would have been experiencing if you had been the character Tom?" (Summarize: terror; fear; pain; horror; disgust; shame; humiliation; anger; hatred; feeling of being paralyzed physically, emotionally, mentally; helplessness; hopelessness, etc.)

Say: "The character Tom in this passage is relating to a therapist a trauma that happened to him when he was a little boy. He had not talked with a single person about this incident until this time. Domestic violence and childhood sexual abuse often silences its victims. Children are often threatened that they will be harmed, or a loved one or a pet will be killed if they tell anyone. Domestic violence and sexual abuse takes place in virtually every socio-economic class and every race and ethnic group in our country. The after-effects of sexual abuse can have devastating effects in a person's life. Trust, relationships, intimacy, and safety issues are all affected when a person experiences sexual abuse."

Ask: "What are some types of violence that can take place in the home setting?" (Allow for several responses, summarizing and linking answers).

Overhead #6 (Read the material aloud).

Say: "984,000 children nationwide were victims of documented cases of some form of abuse in 1998. The violence perpetrated against them consisted of:

53.5% neglect

2.4% medical neglect

22.7% physical abuse (including sexual abuse)

6% emotional abuse

Overhead #7. (Read the material aloud)

Say: "Sexual abuse of children is unfortunately a growing problem in this country. An average of 5.5 children per 10,000 enrolled in day care are sexually abused, an average of 8.9 children out of every 10,000 are abused in the home."

Prevalence Rates:

- ◆ 1 in 6 females are sexually abused. (More commonly abused by close relative and in the home.)
- ◆ 1 in 10 males are sexually abused. (More commonly abused outside the home.)

Overhead #8. (Read the material aloud)

Sexual abuse is highly underreported due to:

- threats received by the perpetrator
- guilt and shame
- ◆ fear of not being believed or of being blamed (being accused of lying is not uncommon among abuse survivors, especially when a family member is the perpetrator of the abuse)
- ◆ fear of being labeled 'homosexual' in male victims, or of not being a man because they allowed the abuse to occur.

Say: "We've talked a great deal throughout these sessions about how circumstances and experiences can influence thinking, feelings, and behaviors. An individual who is suffering the pain and shame of domestic violence or sexual abuse is carrying physical, emotional, and mental baggage. Abuse can impact every area of his or her life."

Overhead #9 (Read material aloud)

Say: "Although research has shown a vast difference in the severity of aftereffects of sexual abuse survivors, some of the issues that a sexual abuse victim may have to deal with are:"

Emotional Symptoms

- ◆ Unsupported fears
- ◆ Fear of abandonment
- ◆ Low self-esteem, guilt, shame
- ◆ Exaggerated or diminished feeling of power and control
- ◆ Difficulty with trust

Cognitive Symptoms

- ◆ Intrusive images or thoughts about sex (flashbacks)
- ◆ Seeing sex as a means to exert power
- ◆ Rigid boundaries or lack of boundaries
- ◆ Confusing sex and love
- ◆ Poor body image
- ◆ Lack of memory surrounding periods of sexual abuse

- ◆ Difficulty with authority figures

Behavioral Symptoms

- ◆ Physical complaints related to the abuse
- ◆ Self injurious behavior
- ◆ Engaging in physically dangerous behaviors
- ◆ Sexual dysfunction
- ◆ Promiscuity

Summary Statement:

Say: “It should be emphasized that type and severity of symptoms from sexual abuse vary widely from individual to individual. The important thing is that if you have been sexually abused, you should seek help. Talk to someone with whom you feel safe. A friend, a teacher, a pastor, a counselor—perhaps any one of these could assist you in getting the help you need. There are many books, web pages, and therapists who can help you on a journey to healing and there is hope.”

Say, “Thank you for your participation. This is a sensitive subject for discussion and one that is important to consider when we are striving to increase our empathy for others and monitor our own behaviors.

Our final session will deal with understanding individuals suffering religious or ethnic persecution.”

SESSION SIX: "PERSECUTION ACCOMPANIES THE PATH FOR MY SHOES"

Focussed Objective:

- ◆ To help students understand some experiences of those suffering from the pain of religious and ethnic persecution.
- ◆ To review what has been learned in the previous sessions and terminate the intervention.

Materials Needed:

Overhead projector and cassette tape player
 Overheads with abuse statistics and warning signs
 Artwork overheads that graphically explore the nature and emotions associated with issues of religious and ethnic persecution.
 Audiotape from literature dealing with religious or ethnic persecution. Selection for this session: *The Color of Water* by James McBride, pages 39; 80-81 (Overheads, audiotape, and hard copies included in manual)
 Paper (included)
 Colored pencils (included)

Opening Statement and Review:

Say: "Today is our final session.. We have discussed in depth, what it is like to 'Walk a Mile in Someone Else's Shoes.' We have talked about feelings, thoughts, and behaviors that are associated with the pain of various life circumstances. We've learned that violence is often the result of intolerance and the lack of empathic understanding of others. By making an effort to understand from another individual's point of view, we are able to more easily control our own thoughts, attitudes, and behaviors."

Ask: "For the purposes of review, what are some of the issues that have been discussed in the previous sessions that cause people pain and suffering?" (Acknowledge responses and summarize: pain from racial prejudice; suffering from oppression due to poverty and social class; pain from weight bigotry and sexism; suffering from oppression and exclusion due to mental and physical disabilities; pain from the shame and suffering due to domestic violence and sexual abuse).

Say: "Today we are going to be discussing one of the oldest forms of oppression and intolerance: suffering due to religious persecution and ethnic discrimination."

Overhead #1 (Read the material aloud).

Say: “Thousands of religious believers were martyred in the last few years. Many others have suffered imprisonment, torture, burning, enslavement and starvation. In many cases, conflicts have many root causes: racial, ethnic, religious, economic, etc. This makes it difficult to determine the main cause of the strife.”

Overhead #2. (Read the material aloud)

Say: “The most common serious religious attacks in this country appear to be antisemitic actions by skinheads and a small minority of extreme right wing political and religious groups. Usually, attacks take the form of desecration of Jewish synagogues, cemeteries, etc. In addition, over 200 million Christians in more than 40 countries worldwide face the prospect of persecution because of their religion.”

Overhead #3. (Read the material aloud)

Say: “A handwritten diary filled with German words, Nazi rhetoric and messages of hate revealed that the two gunmen responsible for the massacre at Columbine High School had been plotting their lethal rampage for almost a year. They planned to burn the school down and that the massacre was intentionally timed to coincide with Adolf Hitler's birth date, April 20. It is believed that some students were targeted by the killers because of their race or religious faith.”

Activity: Discussion and Practical Application

Ask: “Throughout history, both past and contemporary, what have been some examples of religious persecution?” (Acknowledge responses and assist if necessary by suggesting that one of the main reasons people migrated to the “New World” was in search of religious freedom; the Jews suffered unspeakable crimes at the hands of the Nazis who considered themselves to be the superior race with the superior religion; currently and for centuries, there has been violence and strife in the Mid East because of religious and ethnic differences; the Protestants and Catholics fought for many years in Ireland, etc.).

Ask: “What are some examples of religious and ethnic persecution in this country just in the past few years? (The church burnings that took place in Florida and across the country; the attack on the Jewish school, etc.)

Ask: “Getting closer to home, what are some incidents in this community, or your school, or even in your own life that have resembled religious persecution?” (Acknowledge those who share and their courage to speak publicly about it.)

Activity: Art and Literature: Experiential Link to Learning

Say: "The literature we are using today relates to an individual's experience of growing up Jewish in the South. This is a true story from the book *The Color of Water* by James McBride. It covers a broad spectrum of issues including religious and racial prejudice, issues of poverty, issues of interracial relationships, differences in living in the North and South, and issues of conversion from Judaism to Christianity. Listen carefully to this woman's experience and put yourself in her place, trying to feel what she is experiencing from her point of view."

Overheads #4, #5, #6, #7, #8, #9, #10 (Put up each over head for about 30 seconds while the tape is playing the literature excerpt. Leave #10 up while the students work on the response activity.)

Literature from *The Color of Water* by James McBride
Page 39; 80-81 [Edited]

Suffolk was a one-horse town back then, one big Main Street, a couple of movie theaters- one for black folks, one for white folks- a few stores, a few farms nearby, and a set of railroad tracks that divided the black and white sections of town. The biggest event Suffolk had seen in years was a traveling sideshow that came through town on the railroad tracks, with a stuffed whale in a boxcar. The folks loved that. They loved anything different, or new, or from out of town, except for Jews. In school the kids called me "Christ killer" and "Jew baby." That name stuck with me for a long time. "Jew baby." You know it's so easy to hurt a child.....

Nobody liked me. That's how I felt as a child. I know what it feels like when people laugh at you walking down the street, or snicker when they hear you speaking Yiddish, or just look at you with hate in their eyes. You know a Jew living Suffolk when I was coming up could be lonely even if there were fifteen of them standing in the room, I don't know why; it's that feeling the nobody likes you; that's how I felt, living in the South. You were different from everyone and liked by very few. There were white sections of Suffolk, like the Riverview section, where Jews weren't allowed to own property.....That was the law there and they meant it.

Pass out lined paper for written responses and plain white paper, colored pencils for art activity.

Say, "As though you were the main character, write down your emotions, what you are thinking, and what you may feel like doing. When you are finished with your writing, use colored pencils to create a visual statement about your feelings."

Processing the Activity:

Say: "You have experienced a taste of what it is like to feel the emotional pain of suffering from religious and ethnic discrimination."

Ask: "What are some of the feelings that you experienced? (Allow for several responses, acknowledging and linking.) What are some things that you were thinking as you stepped into the character's shoes?"

Say: "Individuals who experience this kind of trauma, may find it difficult to identify with words their feelings and pain. They may go for years without discussing their experiences with anyone. Sometimes, oppressed victims turn to the creative arts to find relief, release, healing, and a voice for those innermost feelings. Great works of art often flow from one's pain as well as their passion. You can go to the internet and find numerous web pages on every one of these issues. Many survivors of the Holocaust have turned to art and memorials have been created to house these works of art."

Ask: "Do you think it is possible to perpetrate violence on another human being if one has really taken the time to strive for empathic understanding of that individual's circumstances?"

Ask: "Is violence a response or a reaction?"

Ask: "What would you consider to be the necessary ingredients for self-control?" (Suggest the following if there are few responses: striving to understand empathically; thinking before speaking or acting; remembering that if I was in that same situation, I may have similar feelings, attitudes, and actions).

Summary Statement: Put up final overhead as Summary and read #11.

Say: "Empathy for others is a way of being. Every human being has the need to feel cared about and understood. We need to be aware of the consequences of our attitudes and actions toward other humans. The inability to relate to the pain or suffering of others can breed violent behavior.

Empathy is a force. It is the foundation for positive and meaningful human relationships because it rejects hurting or harming others. It can motivate us to take stands for others and help to improve the condition of the lives of others.

You can make a big difference in the quality of our world by striving to understand what it's like to 'Walk a Mile in Another's Shoes.'

Say: "Thank you so much for your participation, openness, and honesty. Hopefully, you have gained very important information that can enhance your life and your character."

Feelings Word List

Negative Feelings

Mild Negative Feelings

unpopular, listless, moody, lethargic, gloomy, dismal, discontented, tired, indifferent, unsure, impatient, dependent, unimportant, regretful, bashful, puzzled, self-conscious, edgy, upset, reluctant, timid, mixed-up, sullen, provoked

Moderate Negative Feelings

suspicious, envious, enmity, aversion, dejected, unhappy, bored, forlorn, disappointed, wearied, inadequate, ineffectual, helpless, resigned, apathetic, shy, uncomfortable, baffled, confused, nervous, tempted, tense, worried, perplexed, troubled, disdainful, contemptuous, alarmed, annoyed, provoked

Strong Negative Feelings

disgusted, resentful, bitter, detested, fed-up, frustrated, sad, depressed, sick, dissatisfied, fatigued, worn-out, useless, weak, hopeless, forlorn, rejected, guilty, embarrassed, inhibited, bewildered, frightened, anxious, dismayed, apprehensive, disturbed, antagonistic, vengeful, indignant, mad, torn

Intense Negative Feelings

hate, unloved, abhor, despised, angry, hurt, miserable, pain, lonely, cynical, worthless, impotent, futile, accursed, abandoned, estranged, degraded, humiliated, shocked, panicky, trapped, horrified, afraid, scared, terrified, threatened, infuriated, furious, exhausted

Positive Feelings

Intense Positive Feelings

loved, adored, idolized, alive, wanted, lustful, worthy, pity, respected, empathy, awed, enthusiastic, zealous, courageous

Strong Positive Feelings

enchanted, ardor, infatuated, tender, vibrant, independent, capable, happy , proud, gratified, worthy, sympathetic, important, concerned, appreciated, consoled, delighted, eager, optimistic, joyful, courage, hopeful, valiant, brave, brilliant

Moderate Positive Feelings

liked, cared for, esteemed, affectionate, fond, excited, patient, strong, gay, inspired, anticipating, amused, yearning, popular, peaceful, appealing, determined, pleased, excited, jolly, relieved, glad, adventurous, peaceful, intelligent

Mild Positive Feelings

friendly, regarded, benevolent, wide awake, at-ease, relaxed, comfortable, content, keen, amazed, alert, sure, attractive, approved, untroubled, graceful, turned on, warm, amused, daring, comfortable, smart, interested

APPENDIX E
SUPPLEMENTAL STATISTICS

Table E-1

Pearson Correlation Supporting Relationship of Dependent Measures

	PreCNSIE	PostCNSIE	PreREV	PostREV	PreBEES	PostBEES
PreCNSIE	1.000	.675*	.431*	.344*	-.361*	-.331*
PostCNSIE	.675*	1.000	.394*	.394*	-.362*	-.407*
PreREV	.431*	.394*	1.000	.826*	-.703*	-.610*
PostREV	.344*	.394*	.826*	1.000	-.620*	-.630*
PreBEES	-.361*	-.362*	-.703*	-.620*	1.000	.839*
PostBEES	-.331*	-.407*	-.610*	-.630*	.839*	1.000

**Correlation is significant at the 0.01 level (2 tailed).

a. Listwise N=153

APPENDIX F
OTHER FINDINGS

The following are some examples from each session of other findings in the form of written and graphic expression.



Figure F-1. Student Artwork Session One: “The Consequences of Racism”

Student Responses to Goal of Session Two: Understanding Suffering from Poverty

“I wish I could help people just like her [the character in the literature]. Make her realize that she is cared about and loved. If only some of us could take our entire lives of happiness and give her a drop of that happiness. Just a little bit. She would be more

grateful than most of the richest people I know. It made me feel so sad that this is a real thing that people just like me have to deal with. So sad there is so much pain and misery.

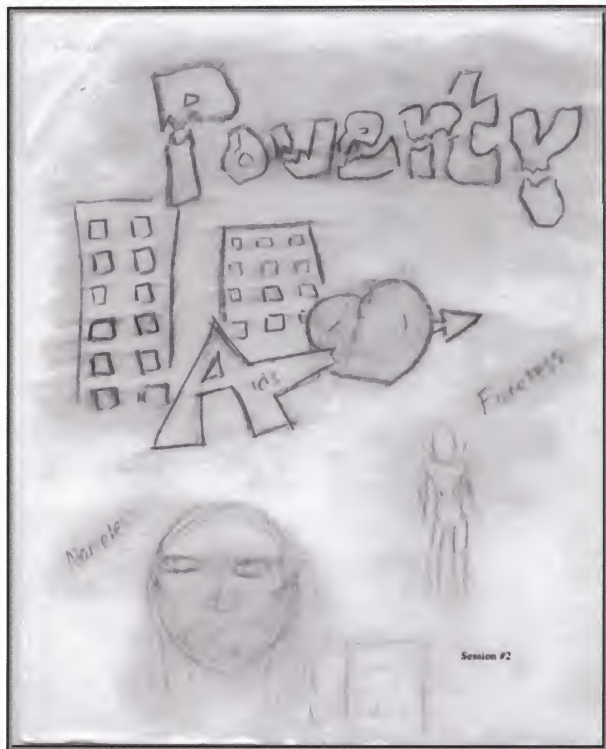


Figure F-2. Student Artwork Session Two: "Faceless Nameless Poverty"

“I [speaking as the character from literature] would feel like an outcast to the world, like I had just been thrown aside, mistreated. I would feel sorrow for my children and hope they aren’t so neglected by the world as I had been, that someone might care enough to give them more than I ever had.”

“I think this is very sad and if I saw someone in this situation I would be empathetic and definitely get her help. It’s really sad how some people can just slip through the system and how people cannot care to do anything about it.”



Figure F-3. Student Artwork Session Two: “Slipping Through the System”

[Speaking from the point of view of the character from the literature] “I’m depressed. I was doing good until my husband cheated on me. Now I’m living in a homeless shelter with my kids. I’m sick and can’t stand it. I’m so stressed I can’t hardly take the pressure. This leads me to do illogical things because I am so desperate. The whole time I wish I were rich so then I know I could be in better health and support my kids. I can’t support my kids once I die, so I hope they are alright.”

[Speaking from personal reaction] “I’m shocked to know that some people live this way. It just isn’t fair how some people can be so poor and how others could be billionaires. I wish that there was a way for millionaires to give some of their extra money to poor people.”



Figure F-4. Student Artwork Session Two: “My Shoes Came From the Dumpster”

[Reacting empathically as the character] "It's wrong! I have worked hard all my life. I feel betrayed by God. I feel overwhelmed with anger not towards anyone or anything but to know I will have to leave my children behind KILLS me inside. The guilt inside because of that is just spilling out uncontrollably. Some days I just want to leave, be taken from this evil world. Others I wish I could stay here, see my children get married, have children of their own and live a happy life."

[Personal reflection] "I feel bad for the woman in the story. I have gone through the pain and suffering of someone you love having AIDS so I can really relate to what her son is feeling. It's probably worse for him because of the fact it's his mother. I wish I could just say 'poof' be gone, and all the pain, crime, poverty, suffering and everything that is wrong in this world would disappear."

Student Responses to Session Three: Understanding Suffering from Weight Bigotry

"Human beings are all equals. Doesn't matter your skin, weight, money, or whatever. We have all the same feelings and it makes us different from other [living] beings. Racism is terrible and doesn't matter what kind of racism. We can't label people by what they look like, but by what they'll do. People who are rejected for being different might feel very bad, experiencing feelings of frustration and loneliness, etc. I've never experienced something like that, but large people suffer so much, I guess- in the theater, on the bus seat or plane seat, restrooms. [The] world is made for thin people! But it has to be changed, and fat people should be accepted as they are and be respected as citizens."

"I don't think anyone should be judged by how much weight some one has or hasn't. It is true that most designer clothes are for slimmer people and that's not right. In

today's society, thin and in shape people are recognized more. People sometimes turn to dangerous methods and that's not right either. In order to stop the prejudices, I think we need to teach more about eating disorders and then have more companies that produce larger clothing. [Reaction to the character in the literature] Geez, those people were really mean. I don't know why people insisted on being so horrible. I think she has the correct attitude about herself though. Why were people so mean to her? I think she has a good idea about life and she has her opinions. How come the teachers were not punished more? No one should be treated like that."



Figure F-5. Student Artwork Session Three: "Let's Be Friends"

"I think I can help stop body weight discrimination by making a stand. We can become friends with larger people. They probably feel sad, lonely, ashamed and more. I can't feel sorry, because pity won't make them feel better. That's not cool to make her feel bad after her fun. She shouldn't have been discriminated [against] because of her weight. She shouldn't have been discriminated [against] by teachers. That's not cool at all. Why did they be so mean to such a strong woman."

[From the character's point of view] "I am very depressed and upset about all these things. All these names such as 'fat ass' and 'hippo,' they kill me inside. There's not much I can say or do to make these people stop because they will keep saying it more. I can't [help] that I am overweight. People just can't understand this. I've never had a true friend." [Personal reaction] "I feel very sorry for people like this. I know I'm not the smallest person in the world myself, but I don't have people calling me names. It makes me so angry that people do this to other people with no problem. The only reason people say this is to draw attention away from themselves."

[Empathic reaction to the character] "It makes me so mad that people can be so inconsiderate. Sometimes I wish they would become fat and I would be skinny and popular. Maybe then I would be liked. I wouldn't make fun of any fat people though because I know how it feels. They would learn from others. I just tell myself I'm mature and pretty, and just because of immature losers, I am not going to be depressed." [Personal reaction] "I feel sad that fat, skinny, short, tall people get made fun of, but they shouldn't let it get to them. No matter how much it hurts. One day the immature people who make fun of others will grow up and learn their lesson."

[Empathic reaction to the character] “I would feel sad, lonely, and discriminated against. I would probably be mean towards others because of it.” [Personal reaction] “I would never let someone be left out just because of their weight. I have never acted toward someone in this way, and definitely never will. There are so many great friends out there and just people to know that are big, little, tall, and short and people need to realize beauty is simply skin deep, we are all unique and special in our own ways.”

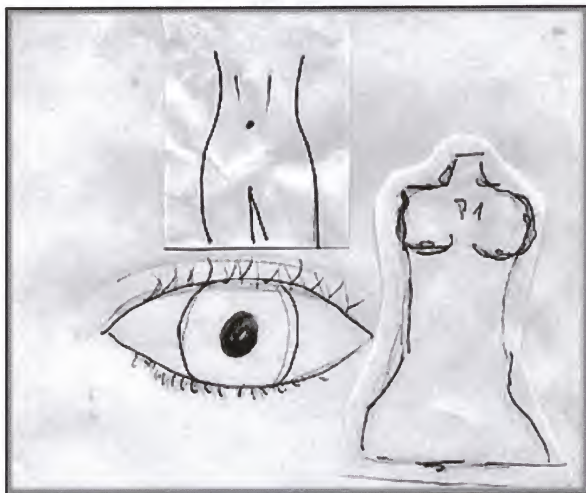


Figure F-6. Student Sketches for Clay Experiential Session Three: “Celebrate My Body”

The art experiential in this session was aimed at celebrating the body. Students were given clay and asked to sculpt a symbol that represented a feature of their own body

that they most appreciated. Clay forms were not made available to the researcher.

Students did preliminary sketches prior to creating their sculptures.

Student Responses to Session Four: Understanding Suffering From Disabilities

[Student reaction from the character's point of view] "In one breath, I am extremely depressed. Everything I enjoyed doing, I will never be able to do again. In another breath though, I am scared. I'm scared about what my friends will think, how people will treat me. Will I become an outcast, and be lonely and depressed through the rest of school? Why did it happen to me?" [Personal reaction] "I feel sorry for anyone who has to go through being disabled. To me it seems unfair that someone has to be totally different than the majority of others.-to one day be doing what you love and the next depressed because you will never be able to again."

"If I was that girl I would feel real sad. I would be angry at the people that stare and gock at me like I'm a fucking sideshow. They don't even ask me how I feel or what I like. They are just too scared to talk to me. That would make me feel depressed that no one would come near me." [Personal reaction] "If I saw the girl I don't really know what I would say. I would probably stare too, but I would ask her how she's feeling. I'd talk to her because I know she's got to be sad."

[Student reaction as if the character from the literature] "I would have felt sad for my loss but not just because I lost my leg but also because of the way I had treated those that had disability." [Personal reflection] "This is unfortunate but I think that you can rise above anything. My dad lost both of his legs in the Vietnam War but if you were to get to know him, it definitely isn't the first thing that you notice. All dark clouds have a silver lining."



Figure F-7. Student Artwork Session Four: “Every Cloud Has a Silver Lining”

[From the character’s point of view] “I felt very depressed to feel like this, and ashamed that I treated other disabled people very badly and now people will treat me this way, but I guess what goes around comes around.” [Personal reflection] “I feel upset that people feel this way [toward disabled people].

[Speaking as the character] “I don’t understand why this happened to me. Just because I couldn’t look at some girl’s face God is punishing me. It ‘s not fair.”

[Personal reflection] "I feel guilty because I sometimes am mean to people that are like me and I'm sorry for it. This story has helped me understand that disabled people are just like me but they might need a little help and I feel sorry for anyone that has to be like that."

[In response as the character] "I am frustrated about everything. I'm scared because I don't know what is going to happen when everyone sees me in school or walking around. I'm sad because now all my work with sports is ruined. I can't cheer anymore and can't do anything." [Personal reflection] "I feel bad for her. It would be hard for me to deal with the problems that she will have to face in her future."

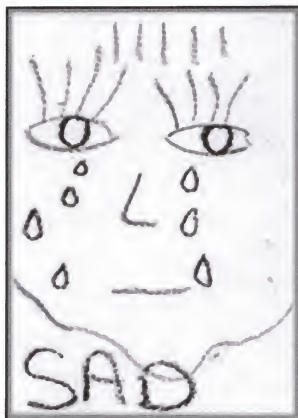


Figure F-8. Student Artwork Session Four: "I Feel Sad for Them"

[Personal Reflection] “I would feel despair knowing that I would forever be stripped of my ability to blend in. Not that there is one design of a human that makes one appear normal, but a physical defect is a permanent and disabling scar.”



Figure F-9. Student Artwork Session Four: “The Despair of Disability”

Student Responses to Session Five: Understanding Suffering from Abuse

[Personal Student Response] “It was extremely hard to listen to this. It was so very specific and graphic. Jesus, how painful-both physically and emotionally- it must be to be raped, especially if I was that boy. The frustration, the total and utter humiliation of being fucked by a man and having to say I love it when in fact the goddamn penis is ripping away at your insides....and your self-esteem. It’s awful. How powerful.”



Figure F-10. Student Artwork Session Five: “Power and Rape”

“I don’t know how I would feel because I couldn’t imagine something like that happening to me. It hurts to know that someday my kids will have to grow in a world like this someday. I’m totally disgusted. I couldn’t believe that someone would do something like that to another person. How could anyone hurt a child. I don’t understand people.”

[Reaction as if in the character's shoes] "I'm humiliated. Being raped is awful and I feel like I am an outcast, that now because of what happened I will be treated differently. I'm scared of it happening again. Not just to me, but everyone around me. A person who rapes another human being deserves to go to Hell." [Personal point of view] "It makes me sad to hear someone has to go through being raped. I'm scared that the same thing could happen to me or someone I care about. It is a shame that anyone would have to go through something like that. I feel sorry for what the victim is feels."



Figure F-11. Student Artwork Session Five: "Humiliation and Isolation"



Figure F-12. Student Artwork Session Five: "Eyes of Terror"

[Reaction as if the character] "I am very scared. Why would anyone want to do this to another human being? I don't know if I should tell or not. If I tell, what will happen to me or my family?" [Personal reflection] "I feel sorry for the little boy.

Nobody should have to go through any of that. I also feel sorry for the boy's family. Something like that could damage a person for life.



Figure F-13. Student Artwork Session Five: "Afraid to Tell"

Student Response to Session Six: Understanding Suffering from Religious Persecution

[Empathic Response] "I feel disgraced and dishonored that I am to be judged and placed according to my religion." [Personal Reaction] "I feel that we need to grow up and get along. Who cares what they're doing. Worry about yourself."

[Personal Reaction] “Yes, I have had an experience when people didn’t like me because I acted different. I wasn’t ghetto and bad I was good and quiet. I don’t know that’s what happened. I feel sad, confused, ashamed, and angry.”

[Personal Reaction] “Racism is a tough subject. I’m Jewish. It’s hurtful and tiring.”



Figure F-14. Student Artwork Session Six: “Religion and Racism”

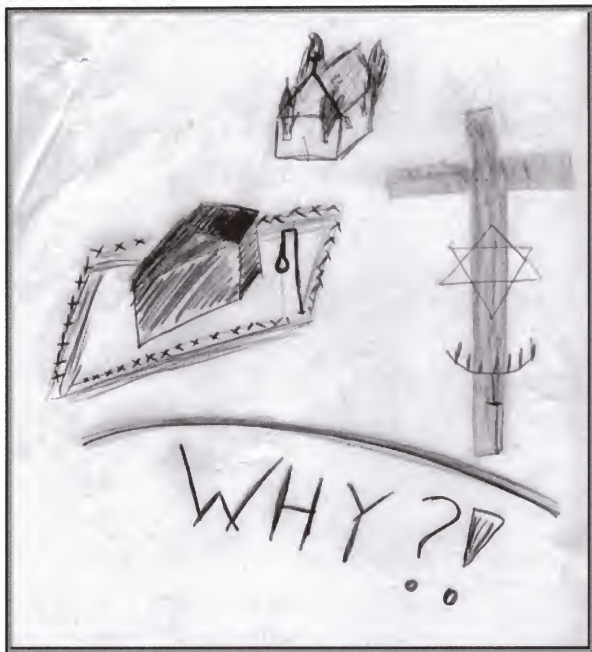


Figure F-15. Student Artwork Session Six: "Why ?!"

"I know people that get discriminated because of their color and race. The other day, a kid had his Bible tucked under his arm. I knew he was a religious person. While I read

his Bible, he offered some other Books of Hope. Then, this Antichrist kid grabbed it from him and tried ripping it up. I grabbed it but I saw the frustration in the kid's face."

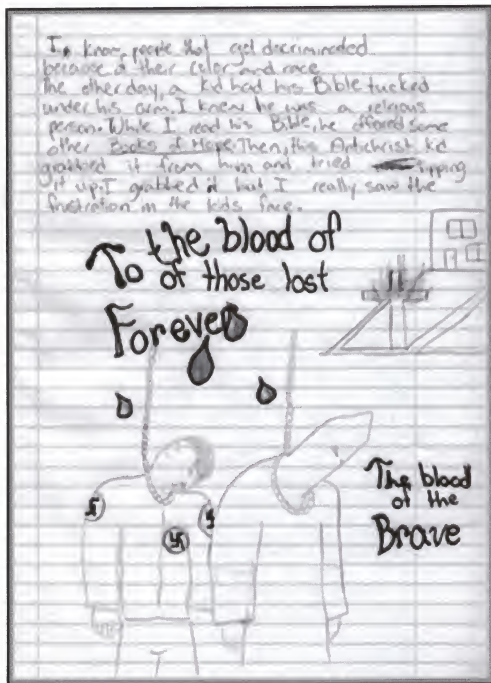


Figure F-16. Student Artwork Session Six: "The Blood of the Brave"

"From the character's point of view I feel depressed because people are telling me how my life will turn out because of what I believe and what my family believes. For

children to have to go through this is absurd. From my point of view it makes me sad, because I am lucky that I have not had to go through this. Something so hurtful such as someone's belief can ruin a life.

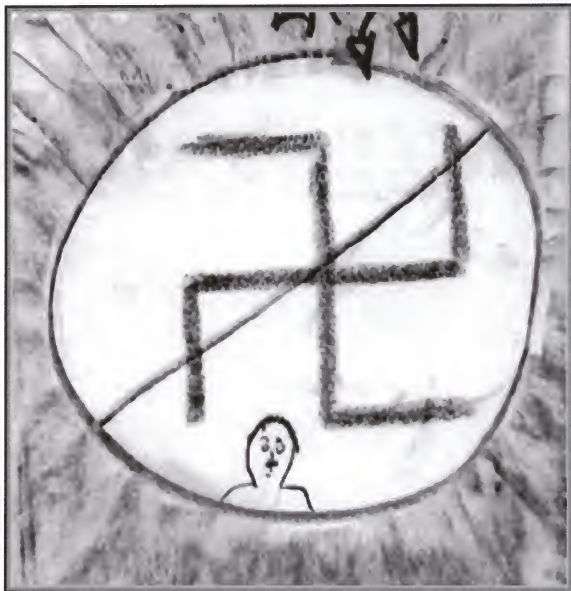


Figure F-17. Student Artwork Session Six: “Stop the Persecution”

“Someone should not be persecuted because of their beliefs. What a person feels and believes has nothing to do with everyone else’s. This town has issues. Why were they so hateful toward everyone? The character should not have tried to be different

because people made fun. But I understand why she did it. Violence is a response that should be controlled."

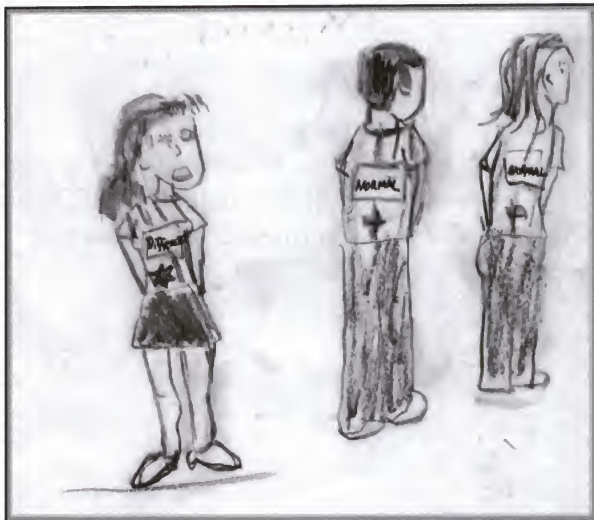


Figure F-18. Student Artwork Session Six: "Different is Not Abnormal"

"One God, one love. Who are you to tell me that I am wrong? Love is love."

"What can I do to stop racism [or any other form of persecution]? (1) Reach out to people; (2) Talk to them [the persecutors] and say that's not nice and they are childish; (3) Respond by putting myself [in their situation] and accept things different. I know I should feel good about myself regardless of my weight, height, and color."

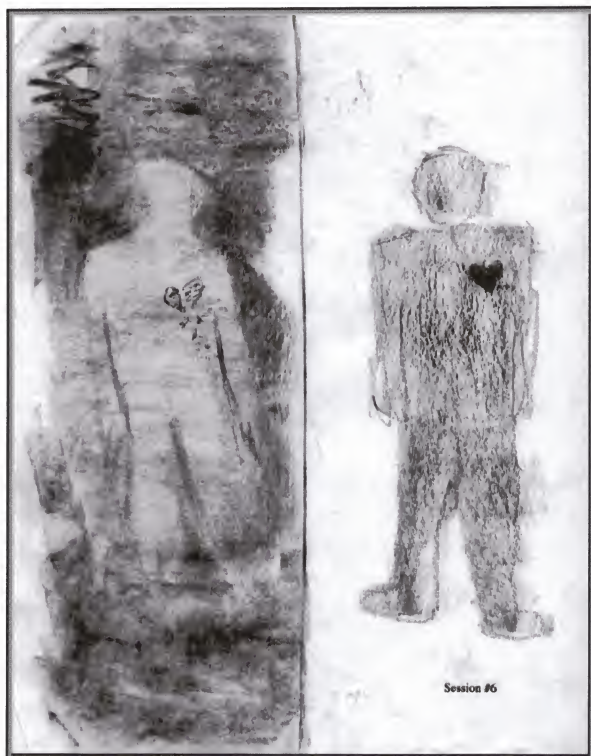


Figure F-19. Student Artwork Session Six: "Reach Out and Accept"

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BIOGRAPHICAL SKETCH

Dianne Lynn Skye was born May 4, 1949, in Lancaster, Ohio, the daughter of Edna and Richard D. Poling. She received her Bachelor of Fine Arts degree from Ohio University in 1970, and in 1985 her Master of Art Education from the University of Florida. Masters and Specialists degrees in Counselor Education were received in 1999, also from the University of Florida.

Dianne began her career as an Artist-Educator in 1971, teaching middle school art in Ohio. In 1974 she moved to Puerto Rico to do free-lance work and design art workshops for children. While living in Puerto Rico two of Dianne's sons were born and a life-long relationship with the island was initiated.

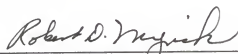
In 1983, Dianne contracted with the School Board of Alachua County Florida as an elementary art teacher. Subsequently, she taught art at the middle school level and has been teaching for the University of Florida Developmental Research School as the high school art teacher for the past eleven years. Dianne is a Florida Certified Art Teacher, Florida Certified School Counselor, National Board Certified Counselor, and registered Mental Health Counselor Intern. Her professional affiliations include the National Education Association, American Counseling Association, American Association of Christian Counselors, Florida Art Therapy Association, Association for Multicultural

Counseling and Development, the Association for Spiritual, Ethical, and Religious Values in Counseling, and the National Association of Laboratory Schools.

Over the past thirty years, Dianne has worked as an Artist-Educator whose passion is providing students with the empowering and therapeutic aspects of art. Her philosophy of teaching revolves around learning about self and others through creative experiential modalities. She views the expressive arts as a vital means for balance, reflection, healing, growth, and as a powerful tool for increasing self esteem. Dianne believes that art is the thread that weaves together the tapestry of humanity and provides a means for caring connection. As a facilitative teacher, Dianne feels that the art studio is the ideal setting for students to express themselves freely and to work through personal and social concerns in a safe and non-judgmental environment. Dianne has spent her adult lifetime working with youth and assisting them with the types of issues that have been addressed in this study. Her multicultural family has driven her to advocate for all students and to look at ways to positively impact their thinking, feelings, and behaviors.

Dianne has lived in Gainesville, Florida, since 1977. She lives with her husband Charles Skye and has enjoyed the blessing of raising her sons T.L., Shane, and Shad Latson, and Elliott Skye. Her most delightful experience is the interaction with her granddaughters Kyra, Kamya, and Zion. Dianne values the time spent with her live-in mother Edna Poling and feels very blessed to have the opportunity to learn from her wisdom and counsel. Dianne is presently working toward certification as a Christian Counselor and hopes to use the many valuable life lessons and family experiences to enhance both her counseling and art professions.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



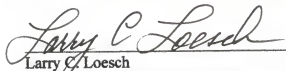
Robert D. Myrick, Chair
Professor of Counselor Education

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Joe Wittmer
Distinguished Service Professor
of Counselor Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



Larry C. Loesch
Professor of Counselor Education

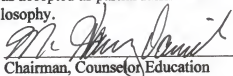
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M. David Miller
Professor and Chair Person of
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This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 2001


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